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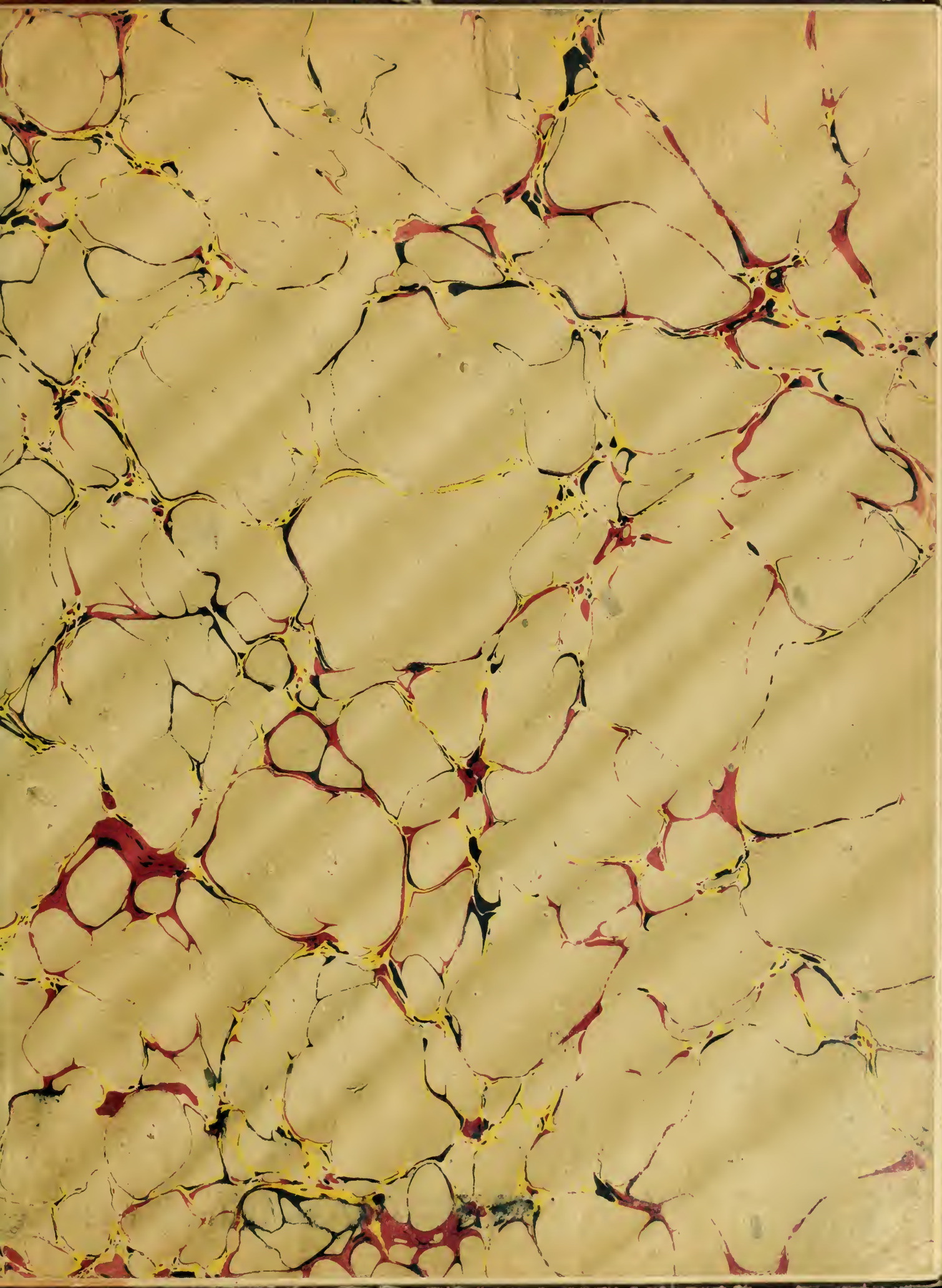

WHITNEY OPERA COMPANY

Direction of Mr. F. C. WHITNEY

PRESENTS

THE CHOCOLATE SOLDIER

AN OPERA BOUFFE IN THREE ACTS

MUSIC BY

OSCAR STRAUS

LIBRETTO BY

RUDOLPH BERNAUER & LEOPOLD JACOBSON

ENGLISH VERSION BY:

STANISLAUS STANGE

Based on GEORGE BERNARD SHAW'S

"ARMS AND THE MAN"

JEROME H. REMICK & Co.

NEW YORK DETROIT

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LYRIC THEATRE

Lessee and Manager — Mr. WILLIAM GREET

EVERY EVENING AT 8.30

Mr. F. C. WHITNEY

Will present a Comic Opera in Three Acts, entitled

... THE ...

CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Music by OSCAR STRAUS

Written by BERNAUER & JACOBSON

English Version by STANISLAUS STANGE

Characters in the Opera in the order in which they appear:-

Nadina, *(Daughter of Col. Popoff)*	Miss VIVIEN CARTER
Aurelia, *(Wife of Col. Popoff)*	Miss AMY AUGARDE
Mascha, *(Aurelia's Cousin)*	Miss MABEL BURNEGE
Bumerli, *(Lieut. in the Servian Army)*	Mr. C. H. WORKMAN
Massakroff, *(Capt. in the Bulgarian Army)*	Mr. LEMPRIERE PRINGLE
Stephan, *(Servant to Col. Popoff)*	Mr. MURRI MONCRIEFF
Mernosk,	Miss ISOBEL LIDSTER
Jecko,	Mr. A. HARDING
Laska,	Miss MORRISON
Marinska,	Miss MAY CLARKE
Poski,	Mr. HAROLD DENNIE
Mernitz,	Mr. W. G. KETRAM
Katinka, *(Housemaid to Col. Popoff)*	Miss LILIAN COOPER
Alexis Sparidofl, *(Major in the Bulgarian Army)*	Mr. ROLAND CUNNINGHAM
Casimir Popoff, *(Col. in the Bulgarian Army)*	Mr. TOM A. SHALE

Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

The Opera produced by Mr. STANISLAUS STANGE.

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Argument.

The story of "The Chocolate Soldier" which is based on George Bernard Shaw's brilliant satirical comedy, "Arms and the Man" closely follows the incidents, situations, and structure of the original story. The only changes made necessary for the Lyric stage are patent to the reader of the original. The scene of the opera is laid near the Dragoman Pass, Bulgaria, 1885. Servia and Bulgaria are at war. The family of Col. Popoff, of the Bulgarian army, consisting of the daughter, Nadina, her cousin Mascha, and the mother, Aurelia, are esconced in their home, fearful of the approaching engagement between the conflicting armies. Nadina, a romantic maiden, is in love with Alexius, a young Bulgarian who has become a hero amongst his countrymen for his brilliant Cavalry charge against the Servians. This young officer is idealized by Nadina, and she is filled with complete admiration for his conquests.

Lieut. Bumerli, a young Swiss officer, attached to the commissary department of the Servian forces, is attacked by the patrol whom he eludes by climbing into Nadina's boudoir. His suave manners, compelling arguments and quick wit under his difficulties force Nadina to conceal him, against her will, and he is saved by the three women who greatly admire his youthful mien and carriage. Later Bumerli, who has engaged in this flirtation with Nadina to save his life, falls in love with her and she, almost against her will, yields her affections to the business-like, scientific Swiss soldier, who shows the half-savage Bulgarians what training and education accomplish against their bombast and mock heroics.

The sentiment of "The Chocolate Soldier" is evolved by the love affairs of Bumerli and Nadina, Mascha and Alexius. The comedy situations are furnished by the episode of Col. Popoff's house coat which is delivered to Bumerli in order to make his escape; its return, and the fact that the photographs of the three women are hidden in the coat, make unusually funny scenes when the participants are thrown together during the succeeding scenes and situations.

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Nº 1

The Chocolate Soldier

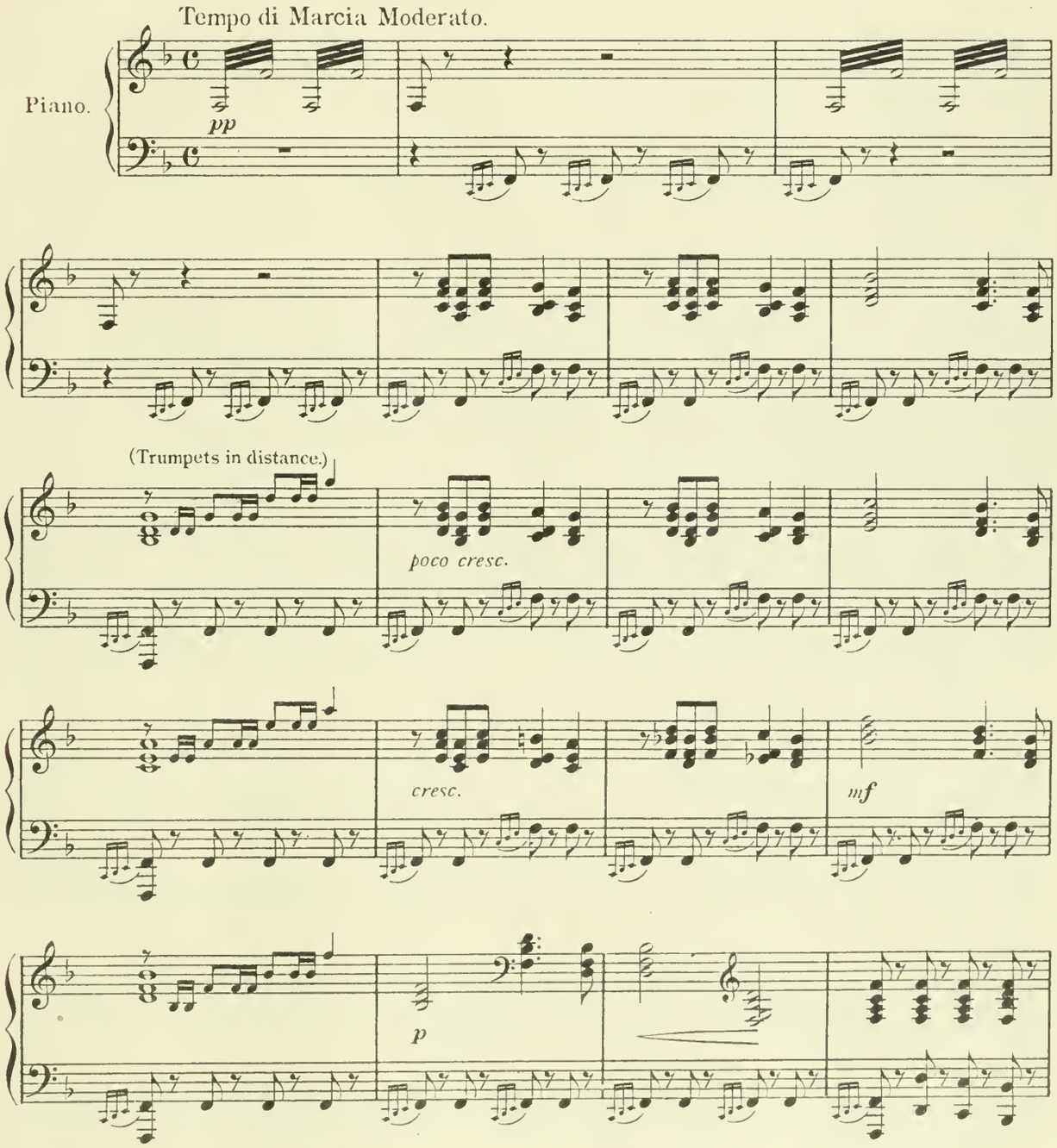
ACT I.

Introduction, Chorus and Trio

(Nadina, Mascha, Aurelia, and Chorus of Soldiers)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS



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No. 1b. We Are Marching Through The Night.

MALE CHORUS.

TENORS. (behind the scene.)

We are march-ing through the night, March-ing left, march-ing right.

BASSES.

See the

pp

For our sweet-hearts we are pin-ing, Pret-ty maid-ens we would kiss. Oh! the

moon and stars are shin-ing;

bliss; That we miss!

Sol - diers we who love to fight, Day and night, day and night;

Then for wife and home we're sigh-ing, or some But when en - e-mies are fly-ing,

cresc.

maid-en young and sweet, young and sweet, what a treat!

No 1c Trio. We Too, Are Lonely.

Same tempo.

NADINA.

Fight - ing for du - ty;

MARCHA.

Fight - ing for du - ty;

AURELIA.

Fight - ing for du - ty;

mf

N. Sigh - ing for beau - ty, Each sol - dier

M. Sigh - ing for beau - ty, Each sol - dier

A. Sigh - ing for beau - ty, Each sol - dier

N. lad. They sigh not on - ly;

M. lad. They sigh not on - ly;

A. lad. They sigh not on - ly;

(Trumpets on stage.)

N. we, too, are lone - ly, Ah! lone - - - ly and

M. we, too, are lone - ly, Ah! lone - - - ly and

A. we, too, are lone - ly, Ah! lone - - - ly and

cresc.

N. sad. Oh, how we miss them, long to kiss them, our

M. sad. Oh, how we miss them, long to kiss them, our

A. sad. Oh, how we miss them, long to kiss them, our

f

N. sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too

M. sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too

A. sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too

ff

No. 1d We Are Searching For The Foe.

N. long, too long.

M. long, too long.

A. long, too long.

No. 1d We Are Searching For The Foe.

MALE CHORUS. We are search - ing for the foe, High and

p

low, high and low; Soon his

Search - ing for the foe in hid - ing,

fate we'll be de - ci - ding, When we find him he shall die, He shall

cresc.

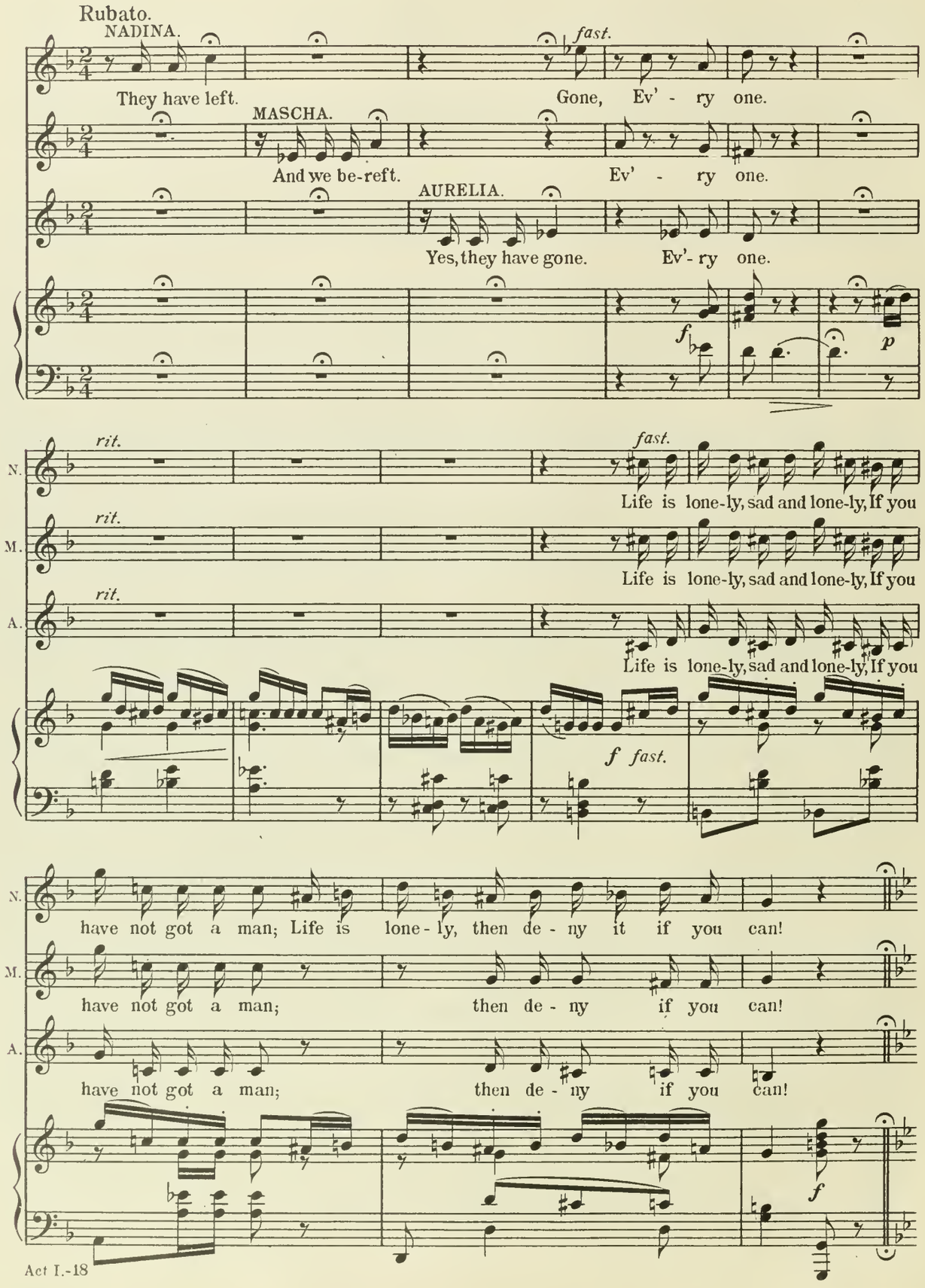
die, sure - ly die.

p dim. e morendo.

pp

ppp

No. 1e What Can We Do Without A Man.



Allegretto moderato.

MASCHA.

Lone - ly wom-en watch are keep - ing,
Black eyed sol-dier on me beam - ing,

AURELIA.

Hearts are
White teeth

Allegretto moderato.

p

NADINA.

Just a year we have been wait - ing, much too
Ev'- ry girl has lost her lov - er, not a

A.

sigh - ing, eyes are weep - ing.
through his mus-tache gleam - ing.

espr.

N.

long I don't mind stat - ing.
man can we dis - cov - er.

MASCHA.

For a kiss I'm near - ly dy - ing,
How I long for Cu - pid's prat - tle,

AURELIA.

Oh, this
All our

NADINA.

Would there were some mis - chief brew - ing, But there's
Lone - li - ness is most ap - pall - ing, Would I

A.

wait - ing is most try - ing.
men have gone to bat - tle.

cresc.

poco rit.

N.

real - ly noth - ing do - ing; If we live, If we live too
heard my lov - er call - ing; If we live, If we live too

M.

If we live, If we live too
If we live, If we live too

A.

If we live too
If we live too

poco rit.

N.

long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

M.

long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

A.

long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

poco

N. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

M. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

A. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

N. out of sight. Sad! Sad! Sad!

M. out of sight. Sad! Sad! Sad! What can

A. out of sight. Sad! Sad! Sad! We must do the best we can.

N. We're un hap-py, Life is

M. we do min-us man? Cross and snap-py,

A. with-out man.

N. lone - ly, If you have - n't got a man.

M. sad and lone - ly, Life is

A.

N. Sad and lone-ly,

M. lone-ly, Then de - ny it if you can.

A. Life is lone-ly, sad and lone-ly, If you

mf

N. Life is lone-ly, now de - ny it if you can!

M. Now de - ny if you can!

A. have-n't got a man. Now de - ny if you can!

sf

No 1f Say Good Night.

Same tempo.

p

AURELIA.

Lis-ten, they are fight - ing!

L.H.

cresc.

A.

In this war I'm not de -

poco animato.

A.

light - ing, Can-nons roar - ing, shots are pour - ing, Bul-lets

cresc.

piu mosso.

A. rat - tle; hear the bat - tle, All the neigh-bor-hood af - fright-ing. Bum!

piu mosso.

quietly.

A. Bum! Bum! Yes, all war is on the bum!

sf *p*

Andantino.

NADINA.

Why don't you close the shut-ters? Pray, lock and bar them tight.

AURELIA.

A. My

pp *espr.*

(They close window and turn down lights.)

N. Shut up, and say "Good-night!"

A. heart with ter-ror flut-ters.

pp

NADINA.

Shut up, and say "Good-

MASCHA.

Shut up, and say "Good-

AURELIA.

Shut up, and say "Good-

N. night!"

M. night!"

A. night!"

quietly.

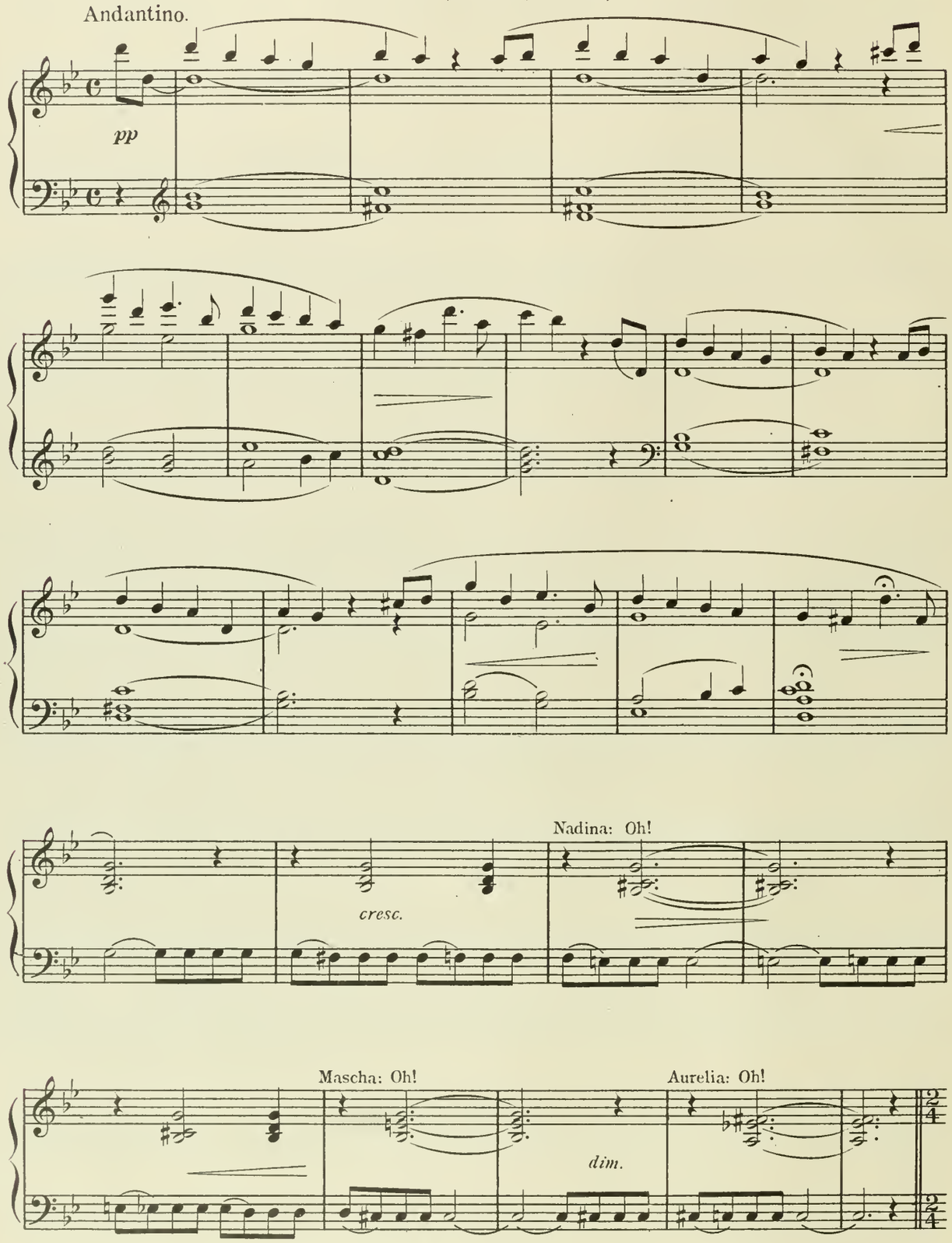
espr.

poco rit.

pp

No 18 Melodrama.

(Nadina, Mascha, Aurelia.)



Rubato.

NADINA.

quickly.

He is not here! Gone! Gone! Yes! Gone!

MASCHA.

He is not here! Gone! Yes! Gone!

AURELIA.

He is not here! Gone, Yes! Gone!

Rubato.

f *p*

N. Life is lone - ly, sad and lone - ly, if you have-n't got a man;

M. Life is

A.

N.

M.

lone-ly, sad and lone-ly, Then de - ny it if you can!

A.

Life is lone - ly, sad and lone-ly, if you

mf

N.

Life is lone-ly, then de - ny it if you can!

M.

Then de - ny it if you can!

A.

have - n't got a man; Then de - ny it if you can!

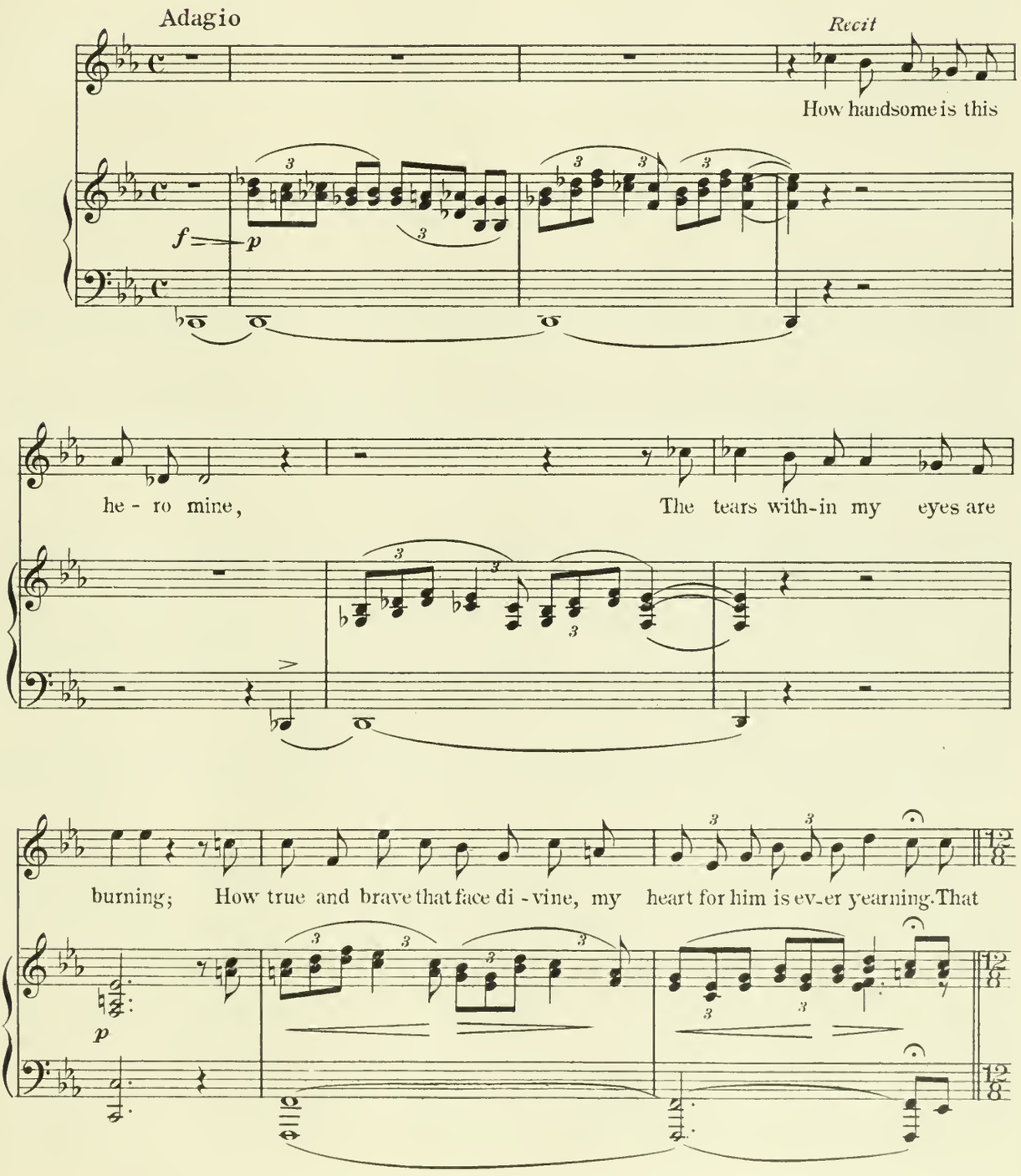
sf

Nº 2

My Hero

Aria and Waltz Song

(Nadina)



Andante

fore-head so high, the chin firm and strong, The eagle like eye, For him how I long. How

mf *p* *mf* *p*

grace-ful his car - riage, How no - ble and free; — The

cresc.

day of our mar - riage, hap - - py be. —

mf *f* *marcato* *ff*

Andante con moto

I have a true and no - ble lov - er,

p

He is my sweet-heart, all my own! His like on earth who shall dis-cov-er?

cresc.

His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,

rall. *a tempo*

And for our hap-py-ness I pray; Our lives be long to one an-oth-er,

cresc.

rit.

Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!

rit.

Slow Waltz Tempo.

Sostenuto

mp

Come! come! I love you on - ly, My heart is true,

p cresc.

Come! come! my life is lone - ly, I long for you;

stringendo

f

pp a tempo

Come! come! naught can ef - face you, My arms are ach - ing now to em - brace you,

mf cresc.

f

pp a tempo

allargando

Thou art di - vine! Come! come! I love you on - ly,

cresc. allargando

f

ff

Come, he - ro mine!

dim. *p*

Andante con moto.

It is my du - ty to bow be-fore thee, It is my du - ty to love, a -dore thee!

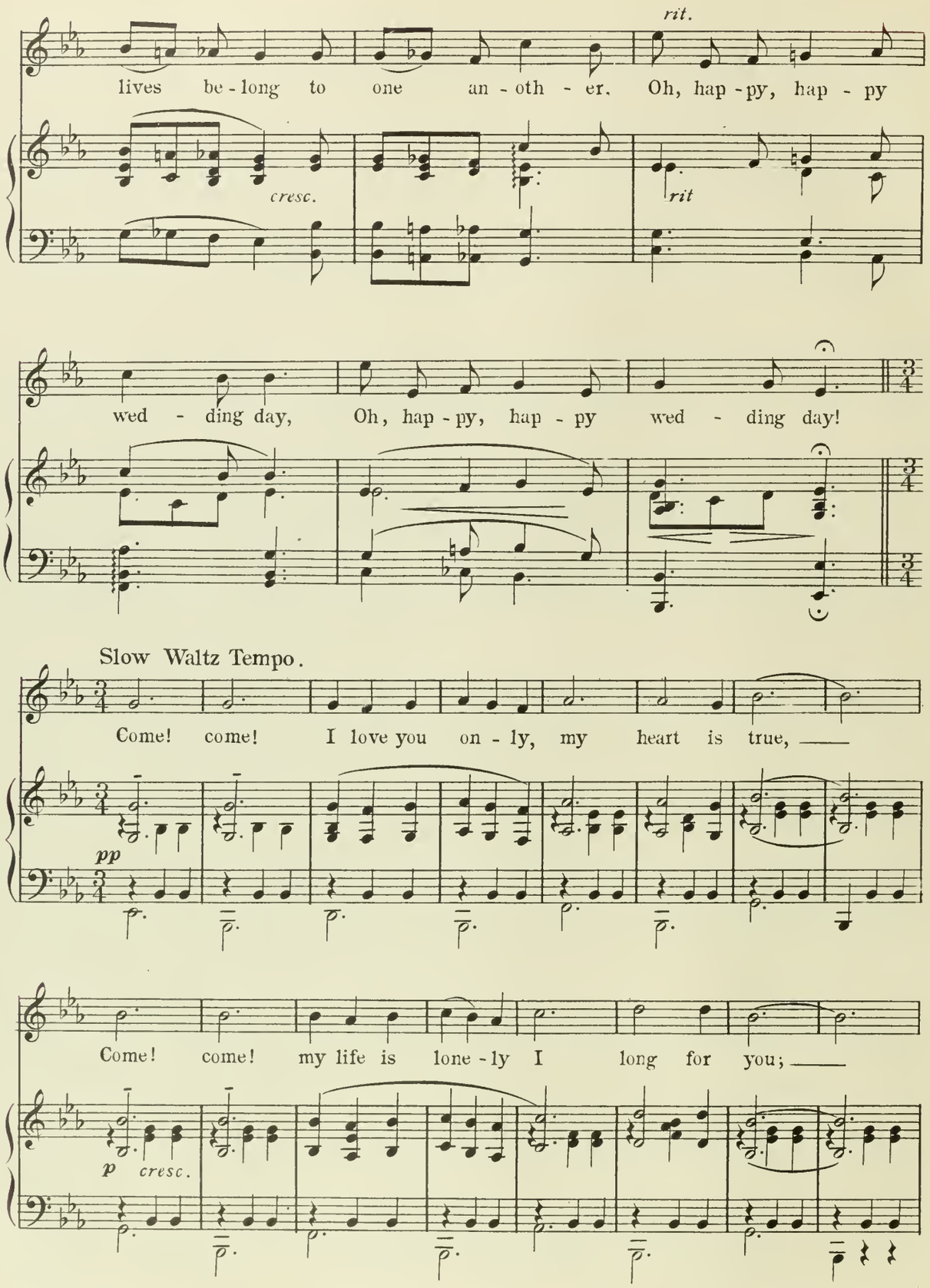
poco agitato

poco rit.

It is my du ty to love thee ev - er, To love thee for - ev - er, for-ev-er. We

Tempo I.

pledged our troth each to the oth - er, And for our hap - py - ness I pray; Our


rit.
lives be-long to one an-oth-er. Oh, hap-py, hap-py
cresc.
rit
wed-ding day, Oh, hap-py, hap-py wed-ding day!
Slow Waltz Tempo.
Come! come! I love you on-ly, my heart is true,
pp
Come! come! my life is lone-ly I long for you;
p cresc.

stringendo

Come! come! naught can ef - face you, My arms are ach - ing

stringendo

mf cresc.

pp

allargando

now to em - brace you, Thou art di - vine! ____

cresc. allargando

Come! come! I love you on - ly come, he - ro

f

mine! ____

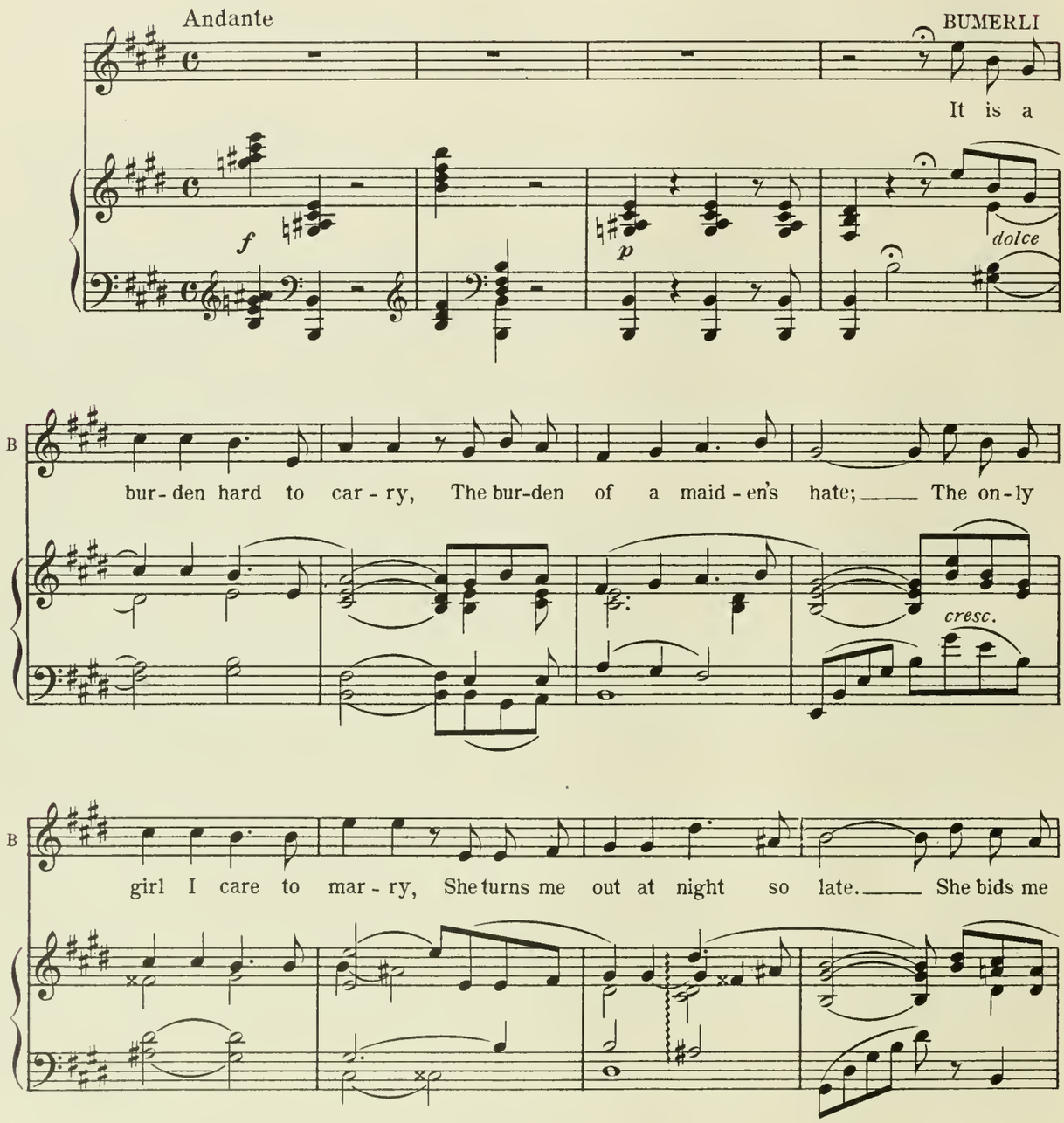
f a tempo

sf

Nº 3

Sympathy

Duet
(Nadina and Bumerli)



B

go where shots are fly - ing, Fare-well to her I fond-ly love, Fare-well, for

cresc.

NADINA
poco animato

I see you

B

her I'll soon be dy - ing, When next we meet 'twill be a - bove.

f

N

shak - ing, with fear quak-ing, In hea-ven you would not be

p *pp*

N

rall.

wak-ing; No-ble sol - dier tell me true, Oh do, please do!

rit. *dim.* *p dolce*

BUMERLI

Andante

My life is sweet, I hold it dear; All death is grue-some,

p

B

dark and drear! I love be-yond all meas-ure, My life there-fore I treas-ure. I

espr.

B

love to live and live to love, So do not care to go a-bove; But

cresc.

B

death would have no fears for me, If I pos-sess'd your sym-path - y.

mf

p

Allegro agitato

NADINA

It can-not be! I am not free, It is my du - ty

sf *f* *cresc.*

N

To bid you go, Fare - well! fare-well! go now, I pray!—

BUMERLI

Fare -

B

well! fare-well! fare-well for aye!— I ver - y soon shall die, This

p cresc.

NADINA

Fare -

B

is in-deed good-bye, Out - side they wait; Chill death my fate.

f

N

well! fare-well! go now, I pray!— Fare - well! fare-well! fare-well for

Slow *agitato*

N

aye!— No stop!

BUMERLI

Fare - well! fare-well! fare-well for aye!

f *p* *cresc.*

N

For me!

B

What for?— For thee?

string. *piu f*

NADINA BUMERLI *Slow*

For me! My

f

NADINA

Oh, no! please no!

B

thanks, dear la - dy kind. I

p *dim.*

Tempo I

B

was sure you had a no-ble mind, A gra-cious no - ble mind. It is a

dolce

NADINA

N

Remember

B

bur-den sweet to car - ry, The bur-den of a maid - en's heart.

cresc.

rit.

N

I'm en-gaged to mar - ry, I save your life but we must part. My

rit.

N

life is sweet, I hold it dear; All death is grue-some, dark and drear. I

espr.

N

love be-yond all meas-ure, My life there-fore I treas-ure. I

N

love to live, and live to love, So do not care to go a-bove, Tho'

cresc.

p rit. *poco*

N

we must part and you leave me, For you I feel some sym - pa - thy. — My

BUMERLI

My

mf *p* *mf*

animato

N life is sweet, I hold it dear; All death is grue-some, dark and drear. I love be-yond all

B life is sweet, I hold it dear; All death is grue-some, dark and drear. I love be-yond all

N meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

B meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

cresc. *più cresc.*

rit.

N do not care to go a-bove. Though we must part and you leave me, For you I

B do not care to go a-bove. But death now has no fears for me, Since I pos-

f *rit.*

N feel some sym-pa - thy.

B sess your sym-pa - thy.

p *pp*

Nº 4

"Seek the Spy"

Ensemble

(Nadina, Mascha, Aurelia, Bumerli, Massakroff, & Soldiers)

Tempo di Marcia

p *p* *cresc.*

Mf. MALE CHORUS

f MASSAKROFF.

Search-ing, sea rch ing, searching for the spy, ah! This

f TENOR

Search-ing, search-ing, search-ing for the spy, ah! This

f BASS

f

Mf.

Ser - vi - an, He shall sure - ly die! A spy in here is hid - den, By

Ser - vi - an, He shall sure ly die! A spy in here is hid - den, By

sf

Mf.

law that is for bid - den! Seek him, seek him, ev - 'ry - where!

law that is for bid - den!

sf

Mf.

Yes, bar - ba-rians, yes, bar - ba-rians When they

Seek him, seek him ev - 'ry - where! Yes, bar - ba-rians,

mp *sf*

Mf.

fight are all Bul - ga - rians,

all Bul - ga - rians, Proved in man - y, man - y bat-tles that our

sf *mf*

Mf.

Yes, for - ev - er, ev - er, ev - er, We will

cour - age no - thing rat - tles. We will

f

Mf.

win with-out en - deavor; And we'll nev-er, nev - er, nev - er Cease to

win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to

sf

Mf.

think that we are clev - er.

think that we are clev - er. No we'll nev-er, nev-er, nev-er Cease to

Mf.

No, we'll nev-er, nev-er, nev-er Cease to

think that we are clever. Cease to

Mf.

think that we are clev-er. Ver-y sor-ry to dis-turb fair beau-ty,

think that we are clev-er.

p

Mf.

Mas-sa-koff does his du-ty. If we find him here he'll die. I'll

NADINA

N. For whom, pray, search you here?

Mf. mas - sa - cre the_ spy! Ha!

f *p*

N. Who? He is not

Mf. For a man we search, that is clear. A foe!

N. here, go search be - low!_ I

p

Maestoso (♩.=♩.)

N. am your greatest he-ro's bride_ If you doubt me then woe be - tide_ Had any

Poco animato

N. foe sought re-fuge here, It would have cost him ver-y dear!

Mf. MASSAKROFF Here hides the

N. I tell you, no! and what I say is so! I

Mf. foe!

cresc.

Maestoso

N. am your great-est he-ro's bride! If you doubt me then woe be-

mf *rit.*

Tempo I

N. Mf. MASSAKROFF tide! I can-not go, miss; un-til I

f *p*

Mf.

know, miss, He is not here; If we find

cresc.

him he shall die. I'll_ mas - sa - cre the_ spy! Ha! Yes, bar-

mf

sf f

Mf.

barians, Yes, bar - ba - rians, When they fight are all Bul - ga - rians!

CHORUS

Yes, bar - ba - rians, When they fight are all Bul - ga - rians! Proved in

sf

Mf.

Proved in

man - y, man - y bat - tles, and our cour - age no - thing rat - tles!

Mf.

man - y, man - y bat-tles, That our Cour-age no - thing rat-tles!

That our Cour - age no - thing rat-tles!

(spoken.) "Fall out." "Fall in."

Mf.

One! Two!

f *dim.* *p* *cresc*

Mf.

Search! Search!

Three! Four! Five! Six! Seven! Eight!

cresc.

Mf.

Search! search until you

Nine! Ten! 'leven! Twelve!

f

Ma.

find him.

MASCHA

I think

A.

AURELIA

What was that in heav-en's name?

B.

BUMERLI

Slap his face! Slap his face!

mf

p

Ma.

I un-derstand her game.

A.

A re - vol-ver! a re - vol-ver! He is

B.

f

MASCHA

Ma. If he's found they won't ab - solve her! A re -

A. here! the spy's re - vol - ver! If he's found they won't ab - solve her! A re -

mf *f*

Ma. vol - ver! His re - vol - ver!

A. vol - ver! His re - vol - ver! MASSAKROFF

Mf. Where is the spy? Has he been found? I'm sure he's

p

Mf. some-where here a - round! *quasi parlando* One! two! three! four!

cresc.

Mf. Five! six! sev-en! eight!

TENORS 4 SOLDIERS

Cho. He's not hid-den on this floor! He

cresc.

Mf.

Nine! ten! e - lev-en! twelve!

is not here, we came too late!

cresc.

N

You're safe, my dear!

Mf

BASSES 4 SOLDIERS

Ha! The bed, he's un-der that!

No one here!

f

marcato

AURELIA

A.

Don't look there, you are much to fat!

mf

NADINA

N.

The bal-con-y you have ne - glect-ed, It should be at___ once in- -

mf

cresc.

N. spected.

MASSAKROFF

Mf. He shall die, he shall die when de - tect-ed. Ha!

p *cresc.*

Allegro giocoso; *begin slow, then gradually increase to tem-*

MASCHA

Ma. There's some thing ver - y wrong, I fear, or

AURELIA

A. There's some thing ver - y wrong, I fear, or

Allegro giocoso; *begin slow, then gradually increase to tem-*

f *p*

po.

Ma. how came that re - vol - ver here? Na - di - na she has hid the spy, But

A. how came that re - vol - ver here? Na - di - na she has hid the spy, But

po.

NADINA

N. Be care-ful, I will fool them yet.

Ma. they'll not find him, she's too_ sly.

A. B. they'll not find him, she's too_ sly.

BUMERLI

Your

MASCHA *a tempo*

Ma. If they that weap-on here should find,

AURELIA *a tempo*

A. If they that weap-on here should find,

Mf. kind-ness you shall not re - gret.

rit. *a tempo*

Ma. The spy would leave this world be-hind. Yes,

A. The spy would leave this world be-hind. Yes,

Ma. quick-ly leave this world be - hind.

N. quick-ly leave this world be - hind.

MASSAKROFF

Mf. He must have van-ished in the air.

f *p*

NADINA

N. Then wings I had bet-ter be buy-ing, And mas-sa - cre him

mp

N. fly-ing, Ha! MASSAKROFF.

rit.

Mf. Pray par - don my in - tru-sion, I hope you'll be so kind; Tho'

p

Mf. cov-ered with con - fu - sion, The spy we'll sure-ly find.

f

Mf.

Yes, bar-ba rians, Yes, bar - ba - rians When they fight are all Bul -

CHORUS.

TENOR

Yes, bar- -ba - rians. are all Bul

BASS

mp

rf

Mf

morendo

ga-rians, Proved in man - y, man-y bat-tles, That our cour-age no-thing rattles, Proved in

ga-rians, Proved in man-y, man-y bat-tles, That our cour-age no-thing rat-tles, Proved in

Ma.

MASCHA

There's

A.

AURELIA

There's

Mf.

man-y, many bat-tles, That our cour-age no-thing rat-tles.

man-y, man-y bat-tles, That our cour-age no-thing rat-tles.

p

Ma. some-thing ver - y wrong, I fear, or how came that re - vol - ver here? Na -

A. some-thing ver - y wrong, I fear, or how came that re - vol - ver here? Na -

Ma. di - na, she has hid the spy, But they'll not find him, she's too sly!

A. di - na, she has hid the spy, But they'll not find him, she's too sly!

A

cresc.

A. The spy brought that re - vol - ver, that re - vol - ver here!

f

Ma. The spy brought that re-vol-ver here! That re-vol-ver, that re -

A. That re-vol-ver, that re -

pp

Ma. vol - ver, that re - vol - ver, that re - vol - ver here!

A. vol - ver, that re - vol - ver, that re - vol - ver here!

cresc. *f*

Ma.

A.

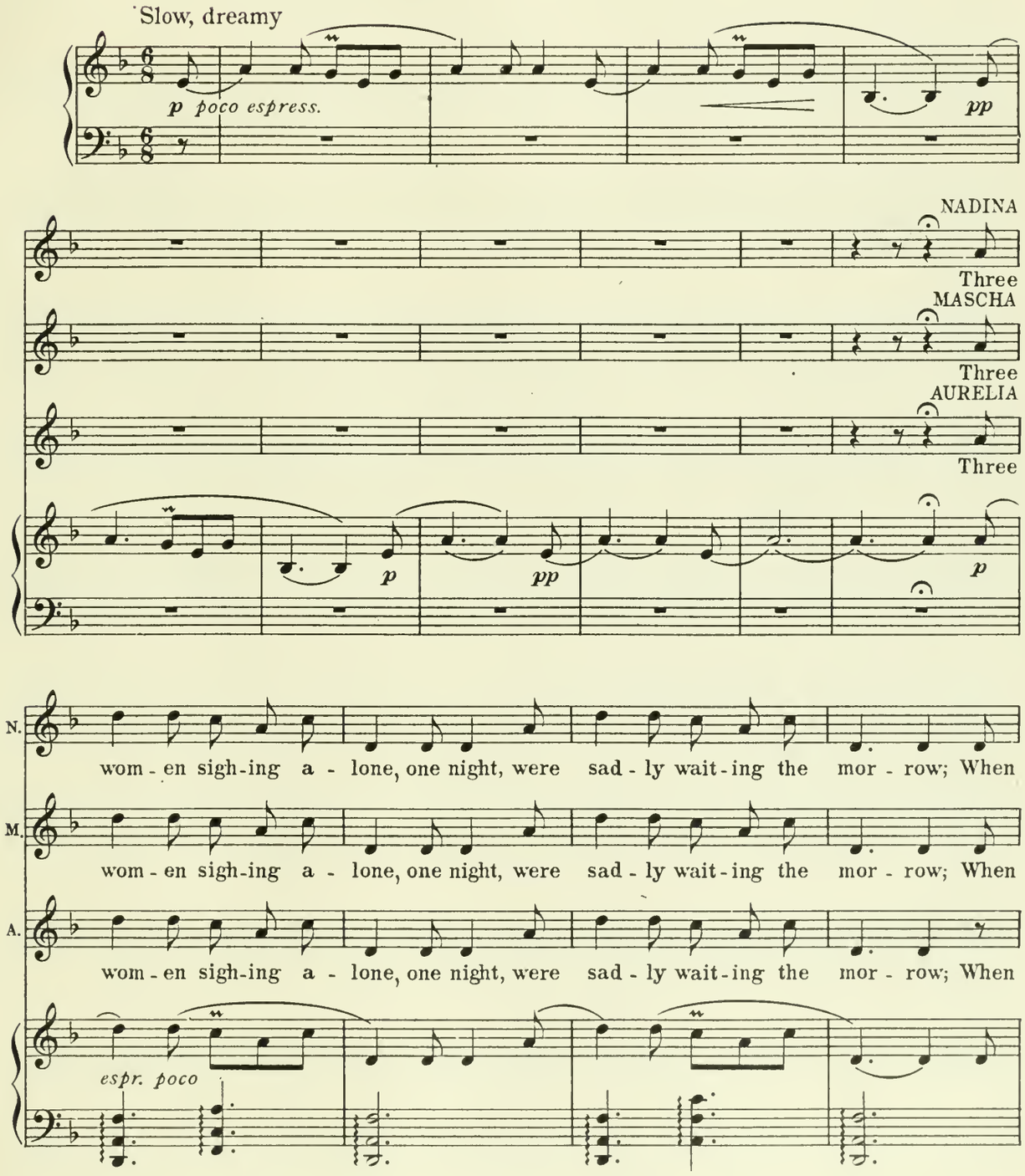
Vivo *ff*

Nº 5

Finale Act I

Romance and Scene

(Nadina, Mascha, Aurelia)



N came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier

M came a man, to their de-light, who ban-ished all their sor-row.

poco cresc.

N young and strong, a - las! he slept the whole night long, and left them in the

dim.

N morn - ing, He left them in the morn - ing. Oh dear!

M He left them in the morn - ing. Oh dear! One

A He left them in the morn - ing. Oh dear!

dim.

pp
dolce

MASCHA

wom - an said "he's left us, How lone-ly now we'll be. Of

hap - pi-ness be - reft us, He had my sym - pa - thy, Ti-ra-la-

la, Ti-ra-la-la, he left us. But still he's not to

p rit.

blame, Ti-ra-la - la, I real-ly can - not blame him, Ti-ra-la-

cresc.

la! I'm ver-y glad he came."

AURELIA

The sec - ond said "I'm

p

sor - ry that he has gone a - way, If

R.H. L.H.

he should tell I'd wor - ry, I hope he'll noth - ing

cresc.

say. Ti-ra-la - la. Ti-ra-la-la! Tell no one, For men sus-

pi - cious are, Ti-ra-la - la, par-tic-u-lar - ly

cresc.

NADINA

The

hus - bands! Ti-ra-la - la! Yes, too sus-pi - cious far."

p

Somewhat quiet

third one gen - tly smil - ing, She did not care at

all; She knew the youth be - guil - ing,

cresc.

N

The youth be - guil - ing, would come back at her

rit.

rit.

a tempo

N

call. Ti-ra-la - la! Ti-ra-la-la! Would come back, Would an-swer

a tempo

N

to her call. Ti-ra-la - la! She was sure he would

cresc.

N

come back, Ti-ra-la - la, So did not care at all. Three

rit.

M

Three

A

Three

rit.

Tempo I.

N: wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the

M: wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the

A: wom - en sigh-ing a - lone, one night, were sad - ly watch-ing the

N: mor - row; When came a man, to their de-light, who

M: mor - row; When came a man, to their de-light, who

A: mor - row;

N: ban - ished all their sor - row.

M: ban - ished all their sor - row. He was a sol - dier

N: Then left them in the
M: young and strong, a - las! he slept the whole night long, Then left them in the
A: Then left them in the

N: morn - ing, Yes left them in the morn - ing. Oh, dear.
M: morn - ing, Yes left them in the morn - ing. Oh, dear!
A: morn - ing, Yes left them in the morn - ing. Oh, dear!

p

N:
M: He sleeps.
A: He

pp *Gradually quieter*

N In peace - ful, rest - ful slum - ber; For-get-ting

A sleeps.

Gradually quieter

pp

N all his woe and pain, You, too, must rest, you both are wear - y, go sleep and

pp *cresc.*

N I will here re - main. Oh, dear!

M Oh, dear!

A Oh, dear! *pp* Ti - ra - la -

pp

Grazioso

A

la! Ti-ra-la-la! Tell no one! All men sus-pi-cious

are, Par-tic-u-lar-ly hus-bands! Yes, too sus-

MASCHA *pp*

Ti-ra-la-la, Ti-ra-la-la! He'll

pi-cious far.

pp

cresc.

leave us, But still he's not to blame, Ti-ra-la-

cresc.

rit.

la! I real-ly can - not blame him, Ti-ra-la - la, I'm ver-y glad he

rit.

came.

p

espr.
pp

cresc

NADINA

Ti-ra-la - la! Ti-ra-la-la, Ti-ra-la - la - la!

rit.

The third one gent - ly smil - ing Ti-ra-la-

cresc. *rit.*

Slower *pp*

la! She did not care at all.

Curtain

pp

Finale Act I. 12

END of ACT I

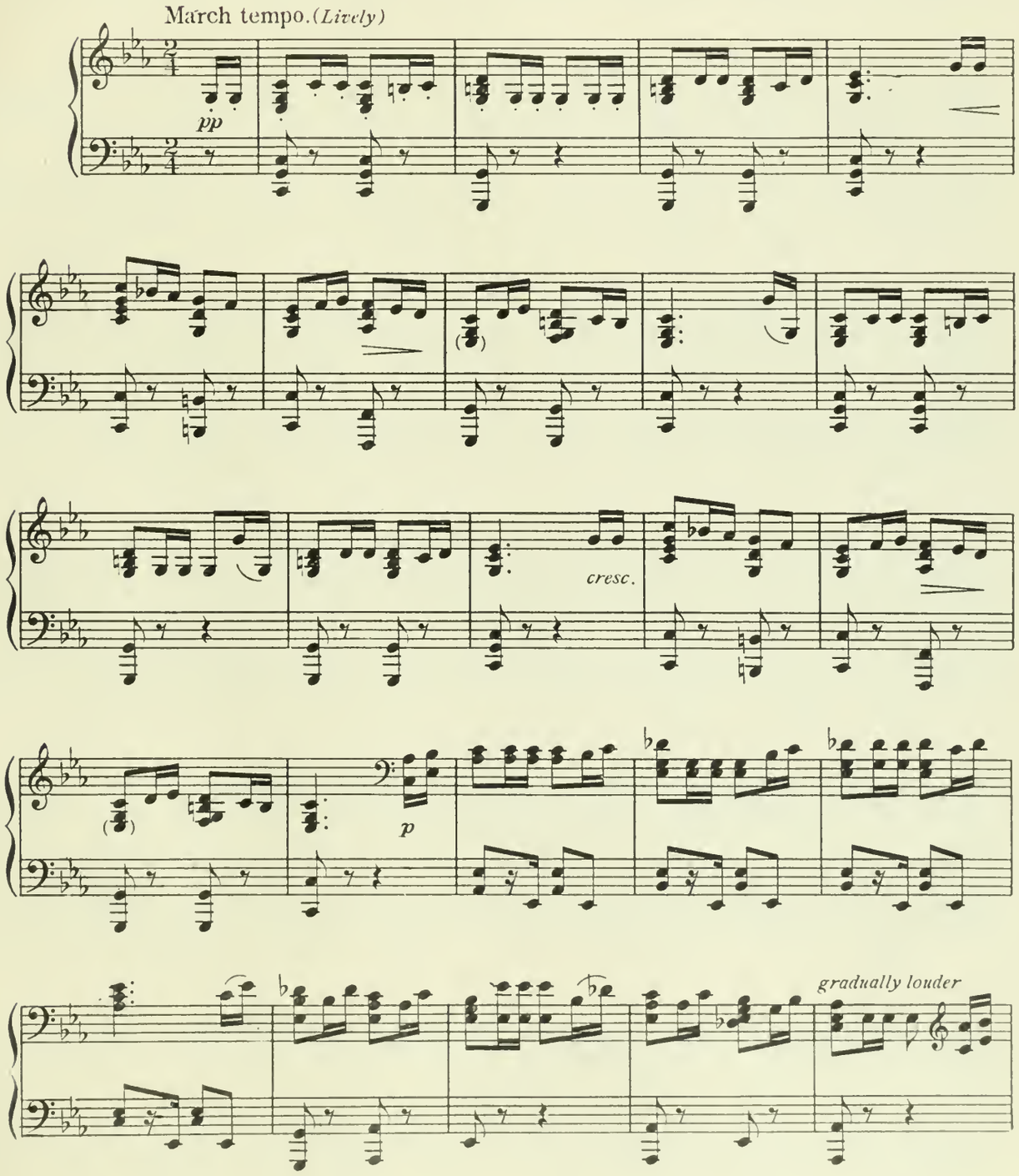
№ 6

The Chocolate Soldier

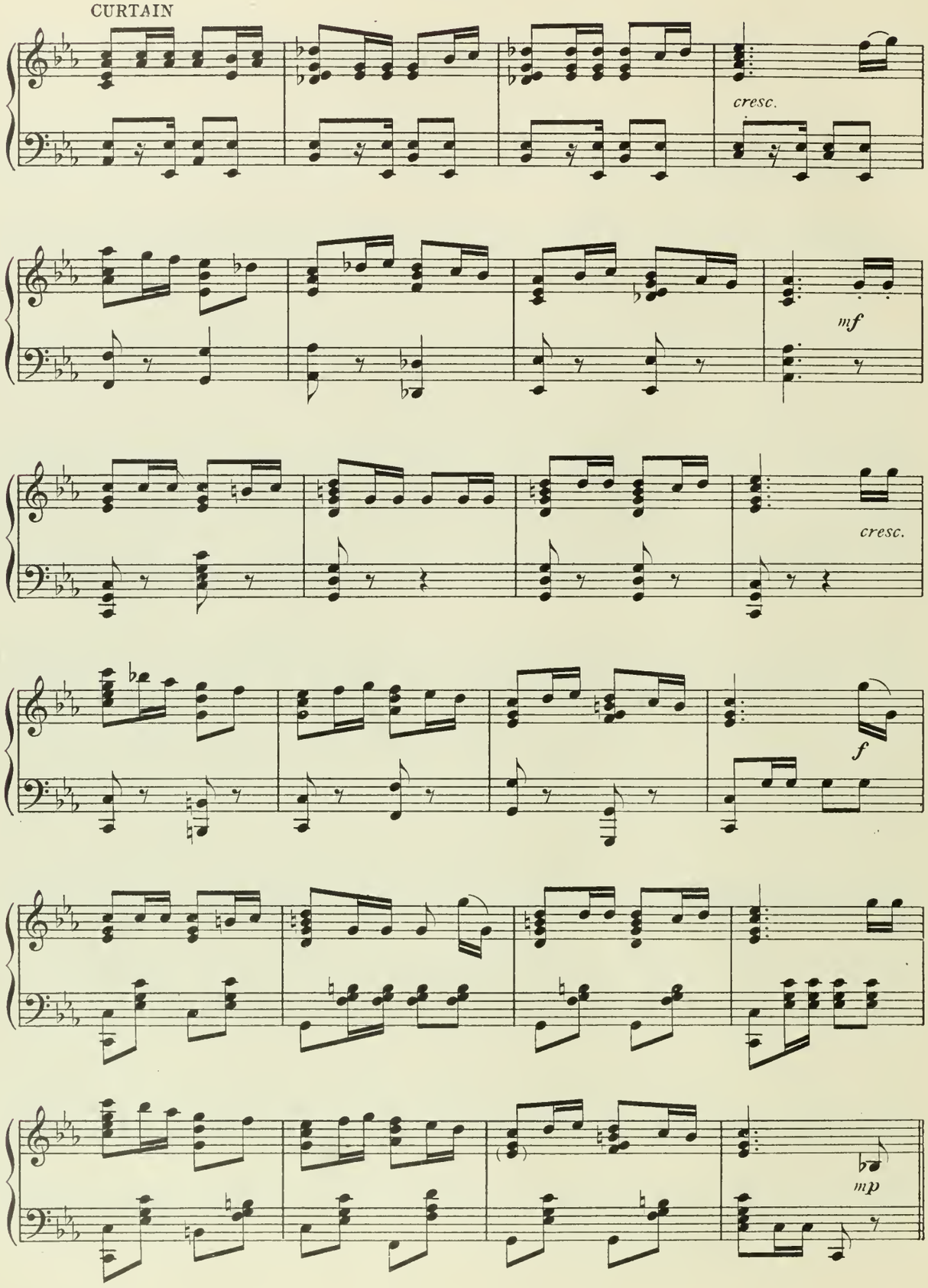
ACT II

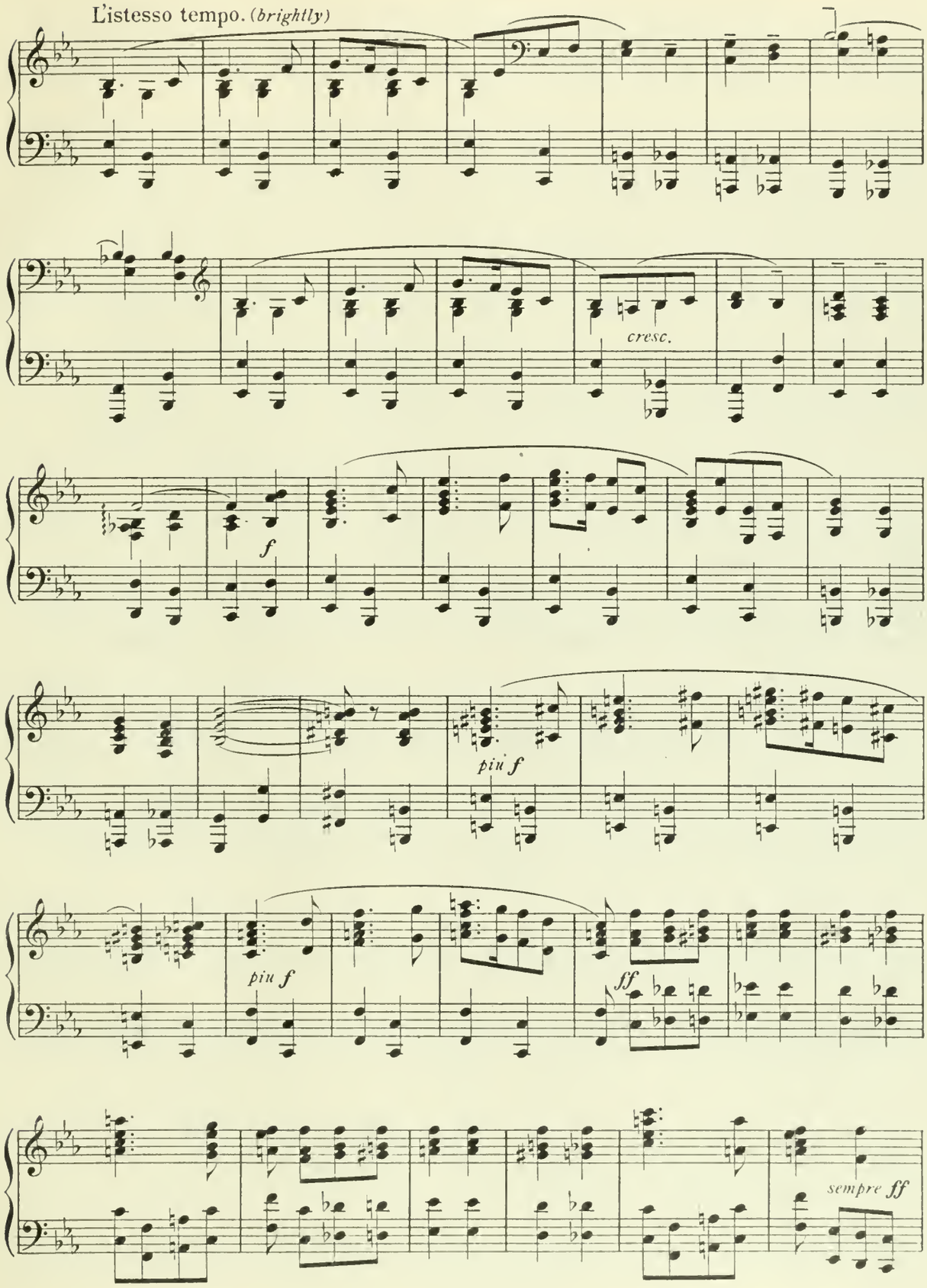
Our Heroes Come

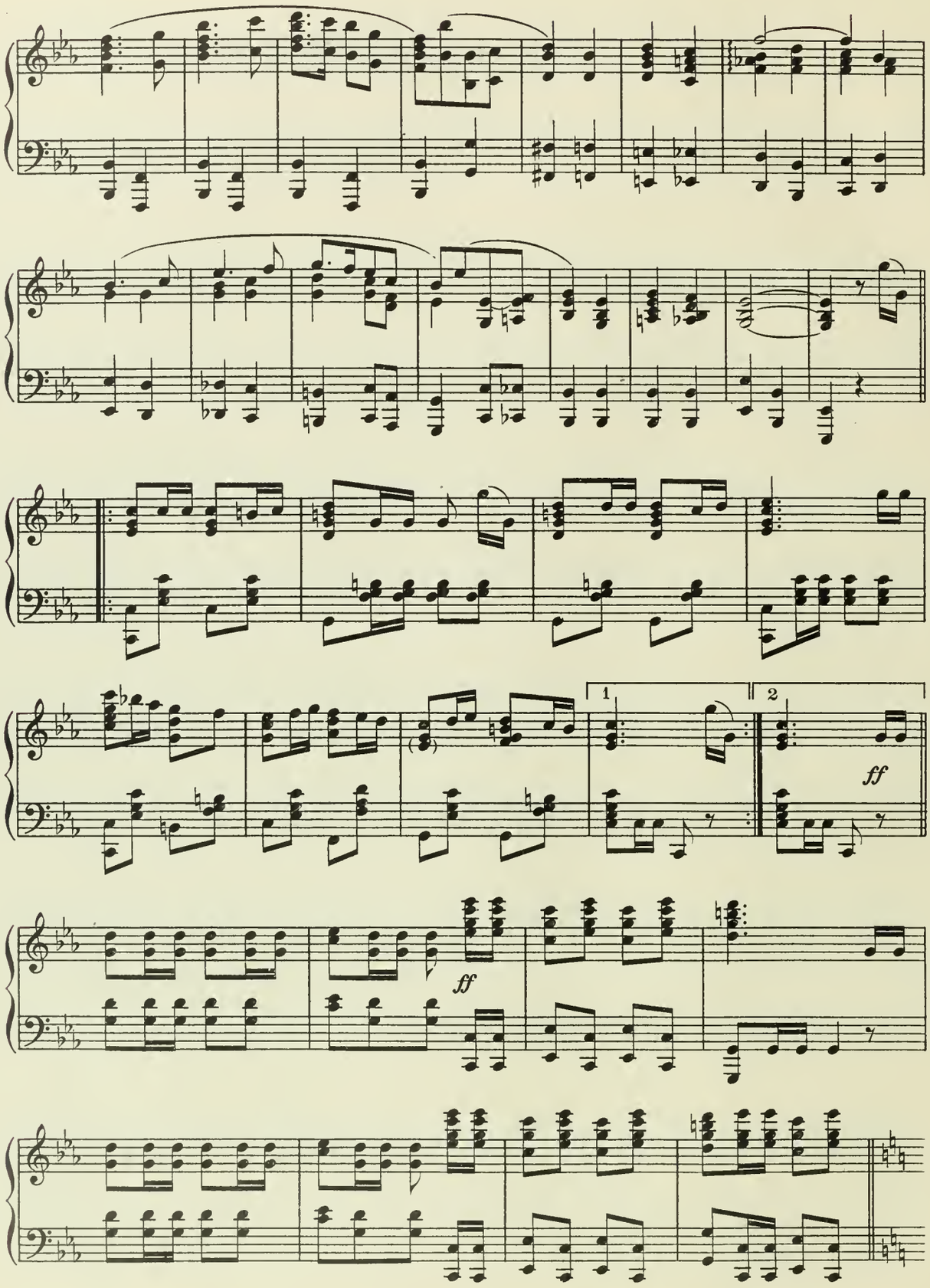
March and Chorus



CURTAIN




L'istesso tempo. (brightly)
cresc.
f
più f
più f
ff
sempre ff


1
2
ff
ff

The Fatherland is Free

Nº 6b

SOP.
ALTO.
TEN.
BASS.

Then shout hur - rah! then Hur - rah! then

shout hur - rah! For our he-roes shout in glee; Our en - e - mies are con - quered And the

shout hur - rah! For our he-roes shout in glee; Our en - e - mies are con - quered And the

Fa-ther-land is free! Then shout hur - rah! then shout hur - rah! Let us sound their prais-es

Fa-ther-land is free! Hur - rah! then shout hur - rah! Let us sound their prais-es

loud! Our sol - diers are vic - tor - i - ous And of them we are

loud! Our sol - diers are vic - tor - i - ous And of them we are

proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall

proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall

wave. Hur - rah! hur - rah! Our he-roes brave!

wave. Hur - rah! hur - rah! Our he-roes brave!

piu ff

Nº 7

Alexius The Heroic

Sextette and Chorus

(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

Allegro moderato

f

rit.

ALEXIUS

a tempo

No en - e - my lives when Al - ex - ius is nigh, In

mf

a tempo

Al.

bat - tle I'm al - ways vic - tor - ious; No he - ro of old more cour-

*

Al.

age - ous than I, Not one ev - e lived half so

dim.

Al.

glor - ious. The deeds I have done I can scarce - ly be -

p

Al.

lieve; My foes how they grieve, you can - not con - ceive; I tell you the

Al.

truth for I nev - er de - ceive! I nev - er de -

rit.

rit.

a tempo

MADINA

Our en - e - mies all you have put to the

Al.

ceive, Nev - er de - ceive!

MASSAKROF

Nev - er de - ceive!

POPOFF

Nev - er de - ceive!

MALE CHORUS

TENORS

Nev - er de - ceive!

BASSES

Nev - er de - ceive!

a tempo *mp*

N.

rout! Of that there's no doubt! Of that there's no doubt!

MASCHA

Of that there's no doubt! Your prais - es great

AURELIA

Of that there's no doubt! Your prais - es great

FEMALE CHORUS

SOP.

ALT.

Of that there's no doubt!

p *cresc.*

N. rit. a tem.
Of that there's no doubt! Of that there's no doubt!

M. he-roes, full loud-ly you shout. Of that there's no doubt!

Au. he-roes, full loud-ly you shout. Of that there's no doubt! POPOFF

A

Chorus FEMALE CHORUS
Of that there's no doubt!

rit. a tem mf

P. he-ro must go with-out sleep, with-out rest. I al-ways was first in the

AURELIA
You thought of me

ALEXIUS
That's true! cer-tain-ly! for I forced you to.

P. fight-ing.

p

Au. on - ly when you were a - way? Tell the truth, I

Au. pray. I hope this is true, for I trust - ed in

POPOFF

P. By night and by day!

NADINA

rit.

She hopes this is true, for she trust - ed in you.—

MASCHA

She hopes this is true, for she trust - ed in you.—

Au. you. I hope this is true, for I trust - ed in you.—

ALEXIUS

When

FEMALE CHORUS

She hopes this is true, for she trust - ed in you.—

rit.

mf

a tempo

Al. they saw me charg - ing they all of them hid, Sir, I

a tempo

Al. cut them to pie - ces, by Hea - ven! I did, Sir!

POPOFF

You did! as - sur - ed - ly, you

Allegretto marciale

P. did! Thank the Lord the war is ov - er, Now we

p

P. he - roes are in clo - ver; all the fight - ing fin - ish'd done, We're pre -

sf

P. pared for love and fun. So a - way with mel - an - chol - y, Let us

f

P. kiss and all be jol - ly, We will sing, and dance, and play Both night and day.

Allegro

P. *ff* Thank the Lord the war is ov - er, Now we he - roes are in

AURELIA Thank the Lord the war is ov - er. Now these he - roes are in

MASCHA Thank the Lord the war is ov - er, Now these he - roes are in

MASSAKROFF Thank the Lord the war is ov - er, Now these he - roes are in

CHORUS

SOP

ALT Thank the Lord the war is ov - er. Now these he - roes are in

TEN Thank the Lord the war is ov - er, Now these he - roes are in

BASS Thank the Lord the war is ov - er, Now these he - roes are in

Allegro

ff

P. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

Au. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

M. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

Ma. clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

sf *sf*

P. fun. So a - way with mel - an - chol - y, Let us kiss and all be

Au. fun. So a - way with mel - an - chol - y, Let us kiss and all be

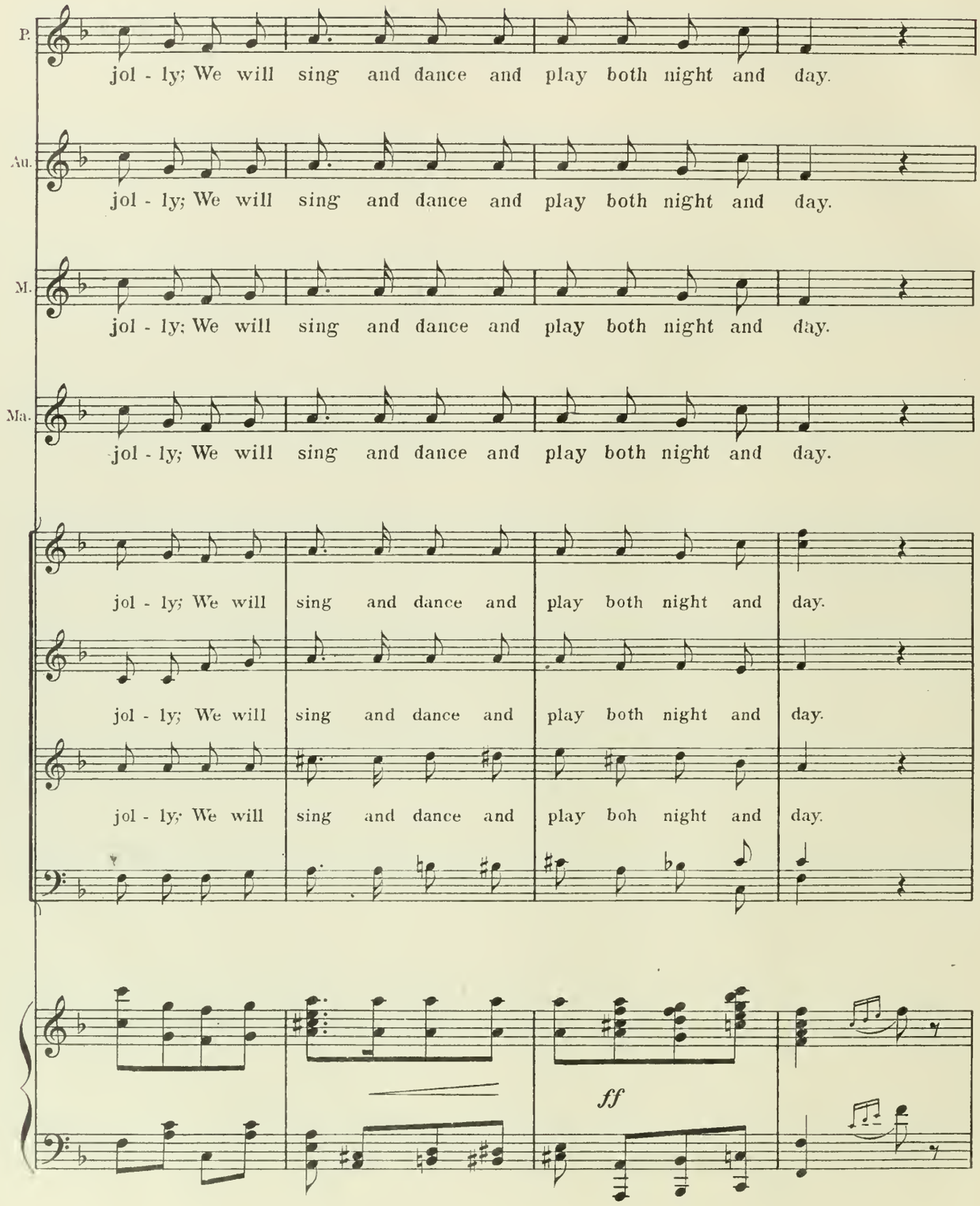
M. fun. So a - way with mel - an - chol - y, Let us kiss and all be

Ma. fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be


P.
jol - ly; We will sing and dance and play both night and day.
Au.
jol - ly; We will sing and dance and play both night and day.
M.
jol - ly; We will sing and dance and play both night and day.
Ma.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play both night and day.
jol - ly; We will sing and dance and play boh night and day.
ff

NADINA

Brighter

We both a - dore he - ro - ic deeds, 'Tis lit - tle

ALEXIUS

We both a - dore he - ro - ic deeds, 'Tis lit - tle

Brighter

mp

N. that the he - ro needs; If you for ev - er

Al. that the he - ro needs; If you for ev - er

N. sound his praise, Then he'll be hap - py all his days.

Al. sound his praise, Then he'll be hap - py all his days. Oh

cresc.

mf

Al.

luck - y maid - en then— is— she, Whom fate per - mits my

NADINA

The out - look's not so ve - ry—

Al.

bride to be.

cresc.

N.

bright for me; it holds no great de— light. Then who would

ALEXIUS

Al.

Then who would

piu

f

N. not a he - ro be? Oh, yes, a ver - y proud and hap - py

Al. not a he - ro be? Oh, yes, a ver - y proud and hap - py

rit.

N. he - ro be?

Al. he - ro be? POPOFF

Thank the Lord the war is ov - er, now we

rit. *p a tempo*

P. he - roes are in clo - ver; All the fight - ing fin - ish'd, done. We're pre -

f

P. pared for love and fun. So a - way with mel - an - chol - y, Let us

sf

P.

kiss and all be jol - ly; we will sing and dance and play both night and day.

Allegro

NADINA

ff

Thank the Lord the war is ov - er, now these he - roes are in

P.

Thank the Lord the war is ov - er, now we he - roes are in

AURELIA

Thank the Lord the war is ov - er, now these he - roes are in

MASCHA

Thank the Lord the war is ov - er, now these he - roes are in

MASSAKROFF

Thank the Lord the war is ov - er, now these he - roes are in

CHORUS

SOP.

ALT. Thank the Lord the war is ov - er, now these he - roes are in

TEN. Thank the Lord the war is ov - er, now these he - roes are in

BASS Thank the Lord the war is ov - er, now these he - roes are in

Allegro

ff

N. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

P. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Au. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

M. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Ma. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

sf *sf*

N. fun! So a - way with mel - an - chol - y, Let us kiss and all be

P. fun! So a - way with mel - an - chol - y, Let us kiss and all be

Au. fun! So a - way with mel - an - chol - y, Let us kiss and all be

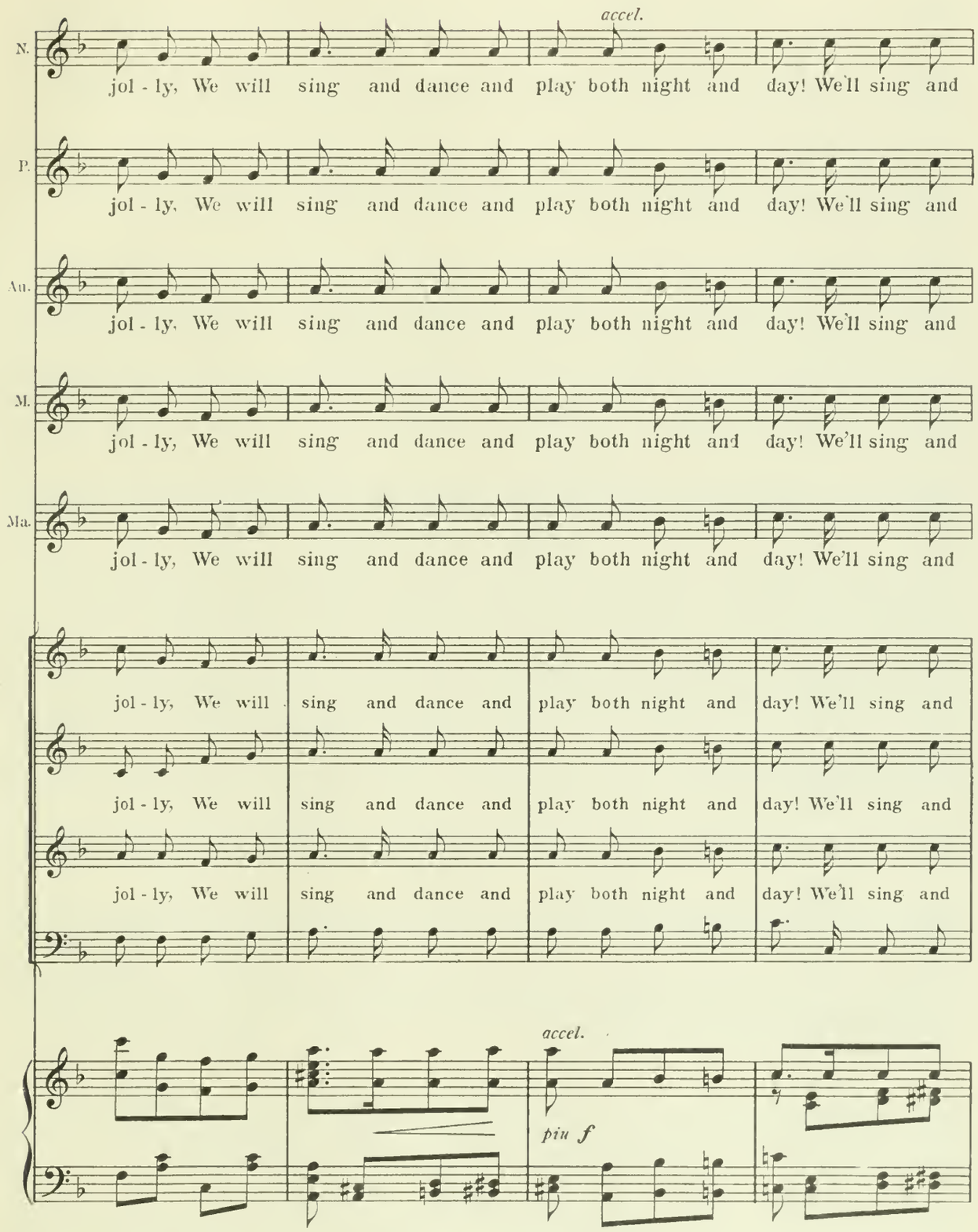
M. fun! So a - way with mel - an - chol - y, Let us kiss and all be

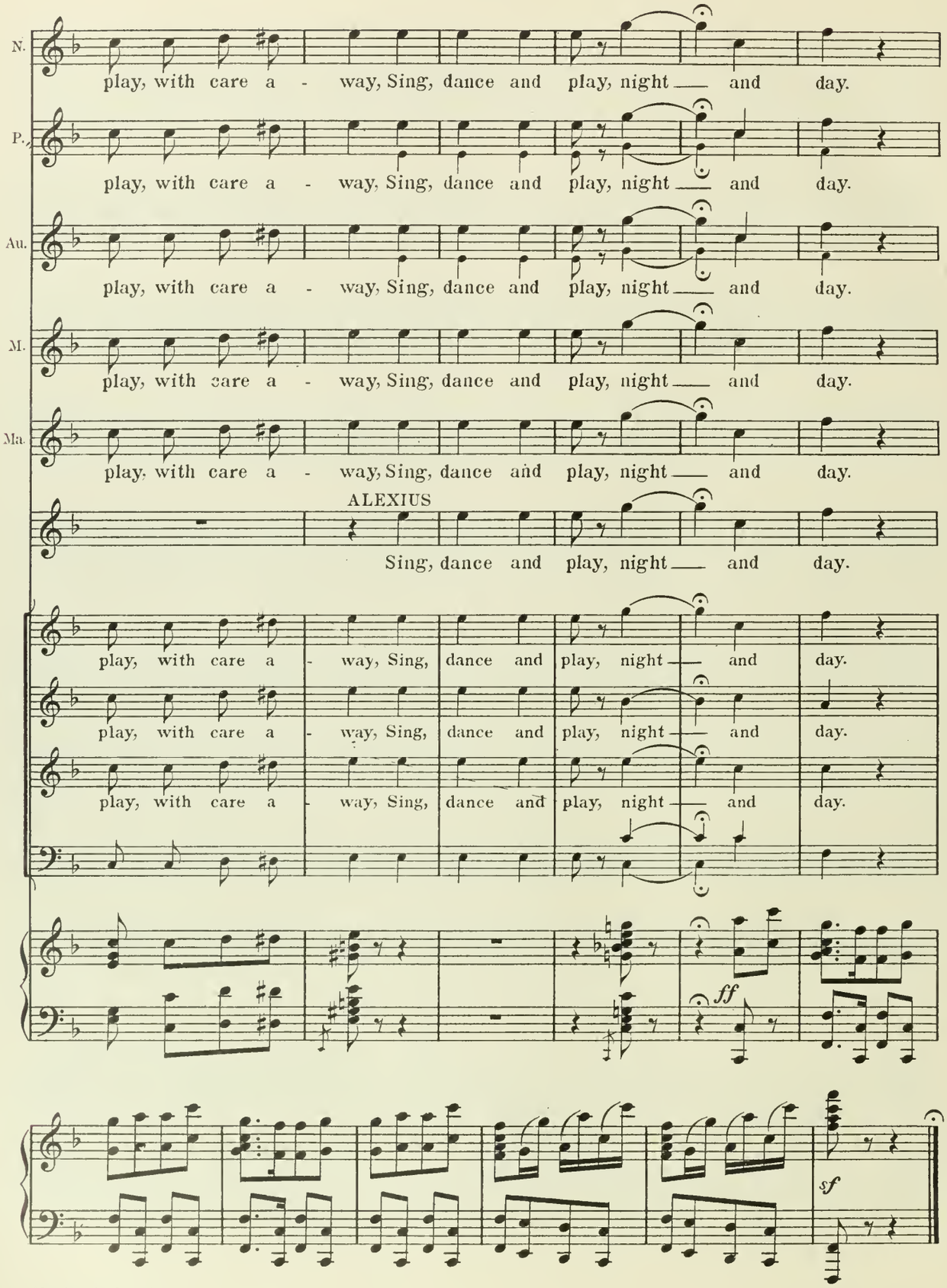
Ma. fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

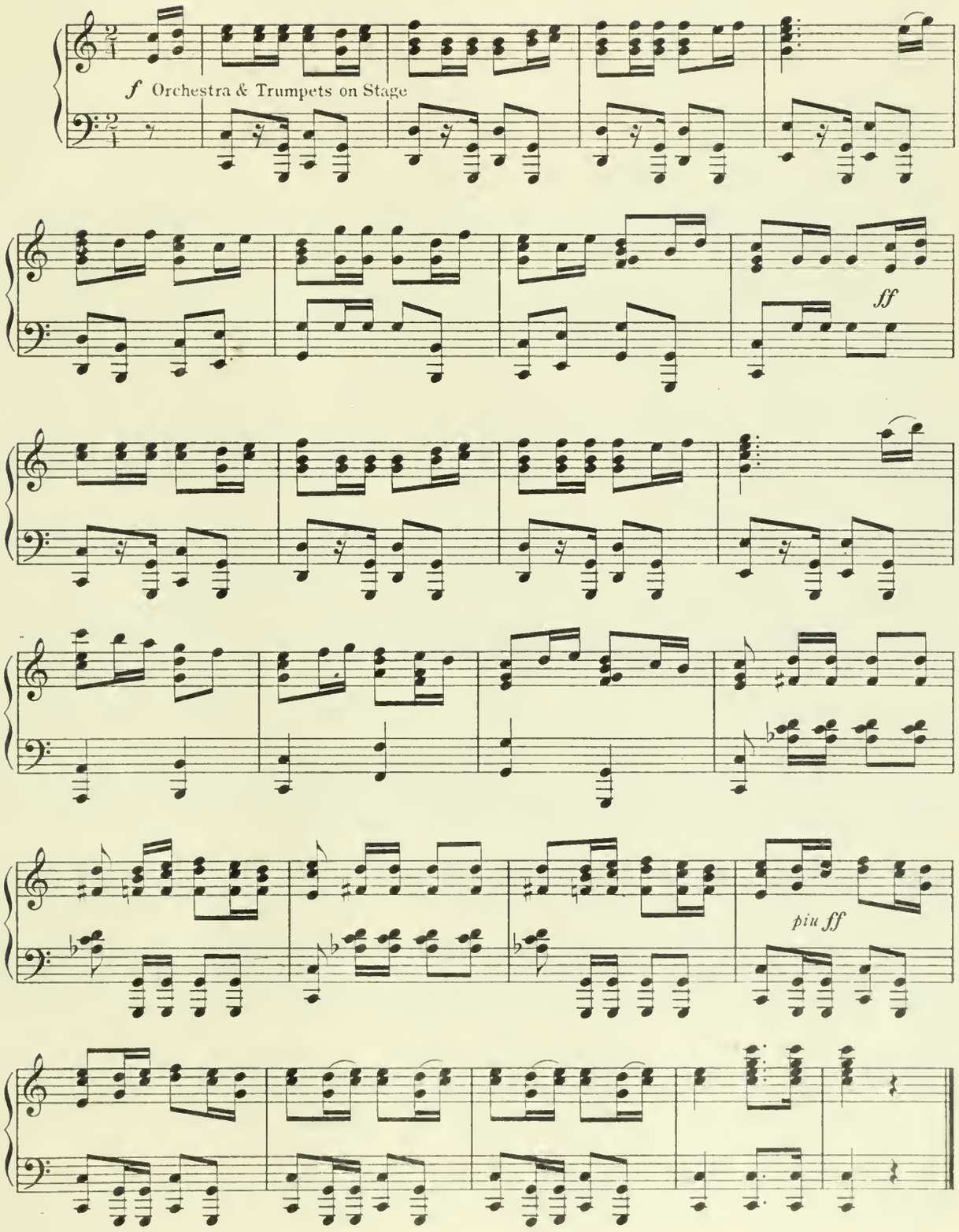
fun! So a - way with mel - an - chol - y, Let us kiss and all be


accel.
N.
jol - ly, We will sing and dance and play both night and day! We'll sing and
P.
jol - ly, We will sing and dance and play both night and day! We'll sing and
Au.
jol - ly, We will sing and dance and play both night and day! We'll sing and
M.
jol - ly, We will sing and dance and play both night and day! We'll sing and
Ma.
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
jol - ly, We will sing and dance and play both night and day! We'll sing and
accel.
piu f


N.
play, with care a - way, Sing, dance and play, night — and day.
P.
play, with care a - way, Sing, dance and play, night — and day.
Au.
play, with care a - way, Sing, dance and play, night — and day.
M.
play, with care a - way, Sing, dance and play, night — and day.
Ma.
play, with care a - way, Sing, dance and play, night — and day.
ALEXIUS
Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
play, with care a - way, Sing, dance and play, night — and day.
ff
sf

Nº 7b

Exit



Nº 8

Never Was There Such A Lover

Duet

(Alexius and Nadina)

Allegretto moderato

mf

ALEXIUS

For - ev - er I am un - de - -

dim.

sf

p

NADINA

Per - haps that's why you're so con - cei - ted.

Al.

feat - ed. I nev - er make the least con -

N. That's why you leave a bad im-pres-sion.

Al. ces-sion. I nev-er care what folks are

cresc.

N. That's why I see them wink-ing.

Al. think-ing. On ev'-ry pleas-ure quick-ly

mf *poco rit.*

Al. seiz-ing, I nev-er do what is dis-pleas-ing.

Piu moderato

NADINA

N. Must I be de-light-ed?

Al. When I say "I'll mar-ry you,"

Piu moderato

espress.

N. Should I say "you will not do!"

Al. Then you are be - night - ed.

N. Must I be en - chant - ed?

Al. When I say "your love is here."

cresc.

N. Should I say "I thank you, dear."

Al. That I take for grant - ed. Nev - er

broadly

marc.

f

Al.

am I un-der co-ver, Nev-er was there such a lov-er, nev-er

p

N.

My

Al.

f *p*

was there such a lov - - er.

p

Allegretto grazioso

N.

maid-en's heart it jumps! It thumps! It bumps!

Al.

My he-ro's heart cries

Allegretto grazioso

N. My maid-en's heart it

Al. out, Hoo-ray! Oh hap-py, hap-py wed-ding day. My

N. jumps! It thumps! It bumps! It's beat-ing fast, it's

rit.

Al. he-ro's heart it jumps! It thumps! It's beat-ing fast, it's

cresc. L.H.

N. beat-ing slow! But why it does I'd like to know.

a tempo

Al. beat-ing slow! But why it does I'd like to know.

mf

Tempo I

Al.

I nev - er my - self am de -

p

N.

Per-haps that's what makes you so try-ing.

Al.

ny - ing. I nev - er cheat my - self of

I think I'm get - ting now your meas - ure.

pleas - ure. I nev - er could you be de -

cresc.

N. Ex-cuse me, that's past all be - liev-ing.

Al. ceiv-ing. I nev-er can fal-ter and

poco rit.

mf *poco rit.*

N.

Al. wav-er, I nev-er shall ask an-y fav-or!

p

Piu moderato

NADINA

Should I say "I'll be you'r wife?"

ALEXIUS

You could do no bet - ter;

Piu moderato

espress.

N. If my - self I bet - ter?

Al. You'll be hap - py all your life.

N. Should I say to you "good day"?

Al. You will not, I'm cer - tain,

cresc.

N. Then let's drop the cur - tain.

Al. Bid your he - ro go a - way. Nev - er

f marc.

broadly

Al. am I un - der co - ver, Nev - er was there such a lov - er, nev - er

broadly

rubato

p

N. My

f

p

Al. was there such a lov - - er.

p

Allegretto grazioso

N. maid - en's heart it jumps! It thumps! It bumps!

Al. My

Allegretto grazioso

N. My

Al. he- ro's heart cries out "Hoo - ray" Oh, hap - py, hap - py wed - ding day.

N. maid - en's heart it jumps! it thumps! It bumps! It's

Al. My he - ro's heart it jumps! it thumps! It's

N. *rit.* beat - ing fast, It's beat - ing slow! *a tempo* But why it does, I'd like to know.

Al. beat - ing fast, It's beat - ing slow! But why it does, I'd like to know.

rit. *cresc.* *a tempo* *f*

cresc. *pp*

No 3 of the First Act

The Chocolate Soldier
№ 9

The Chocolate Soldier

Duet

(Nadina and Bumerli)

Allegretto moderato

NADINA

To tell the truth, I nev-er knew There were he-roes such as you.

BUMERLI

Real-ly I am not un-sight-ly, But you act most im-po-lite-ly. To tell the truth, you will not do, He-roes nev-er were like you.

Now I

p

cresc.

N Such a sol-dier sets me laugh-ing.

B know you're on-ly chaf-fing,

string. e cresc.

NADINA

A

f *mp*

Marziale

N sol-dier is brave sir! To la-dies a slave sir! His

BUMERLI

That am I! That am I!

mf *p* *mf*

N foes all af fright-ing, His sweet-heart de-light-ing.

A

B I af-fright! I de-light!

cresc. *p*

N: sol-dier must fight sir! Be he wrong or right sir! His

B: When he must. I am just.

mf *cresc.*

N: sword he draws first sir! For blood he does thirst, sir!

B: I am first! And I thirst!

p

quietly

N: Ei! Ei! Oh,

B: In bat-tle I'm a soldier brave.

quietly

N: yes. A choc'late sol-dier man. Oh you

rit. *a tempo*

dim. *rit.* *a tempo*

N

lit - tle choc'- late sol-dier man, You're far too sweet and pret - ty, Oh you

N

fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you

N

sil - ly choc'- late sol - dier man, Just made to please young mis - ses, So

cresc.

poco rit. *a tempo*

N

sweet you'd melt, If — you e'er felt, A — full grown maid-en's kiss - es, Oh you

poco rit. *a tempo* *mf*

N: lit - tle choc'-late sol-dier man, You're far too sweet and pret - ty, Oh you

B: I am her choc'-late sol-dier man, She thinks me sweet and pret - ty,

N: fun - ny choc'-late sol-dier man, For you I feel great pi - ty. Oh you

B: I am her choc'-late sol-dier man, For me she feels great pi - ty.

p

N: sil - ly choc'-late sol-dier man, Just made to please young mis-ses. So sweet you'd melt, If

poco rit. *cresc.* *poco rit.*

N: you e'er felt, A full grown maiden's kiss - es.

a tempo

B: I'd like to try your kiss - es. I am a

a tempo *f* *mf*

Poco moderato

B war - ri - or by trade, And not a sol-dier hea-ven made, I stud-ied

p

B shoot-ing, prac-tised rid-ing, I stud-ied fen-cing, fate de - ci-ding, I am a

mf

Quietly
NADINA

Tempo I

To tell the truth I nev-er

B war - ri-or by chance And not a he - ro of ro - mance.

rit.

rit.

Quietly

p

Tempo I.

N know There were he-roes such as you, In flight a cow-ard safe-ly seek-ing.

BUMERLI

B I can't be-

N A

B lieve what you are speak-ing

f *accel.* *f* *p*

Marziale

N sol-dier is brave, sir. To la-dies a slave, sir. His

B That am I! That am I.

Marziale

mf *p* *mf* *p*

N foes all af-fright-ing, His sweet-heart de-light-ing A

B I af-fright! I de-light!

cresc. *p*

N sol-dier must fight sir! Be he wrong or right, sir! His

B When he must! I am just!

mf *cresc.*

N: sword he draws first, sir! For blood he does thirst, sir!

B: I am first! And I thirst!

p

N: Ei! Ei! Oh,

B: In bat - tle I'm a sol-dier brave!

N: yes, A choc'late sol-dier man. Oh you

dim. *f*

N: lit - tle cho - co-late sol-dier man, You're far too sweet and pret - ty, Oh you

B: I am her cho - co-late sol-dier man She thinks one sweet and pret - ty.

N fun - ny cho - co-late sol-dier man, For you I feel great pi - ty. Oh you

B I am her choc'-late sol-dier man, For me she feels great pi - ty.

N sil - ly cho - co-late sol - dier man, Just made to_ please young mis - ses. So_

poco rit.

cresc.

poco rit.

N sweet you'd melt, If_ you e'er felt A_ full grown maid-en's kiss - es.

a tempo

B I'd like to_ try your kiss - es.

f

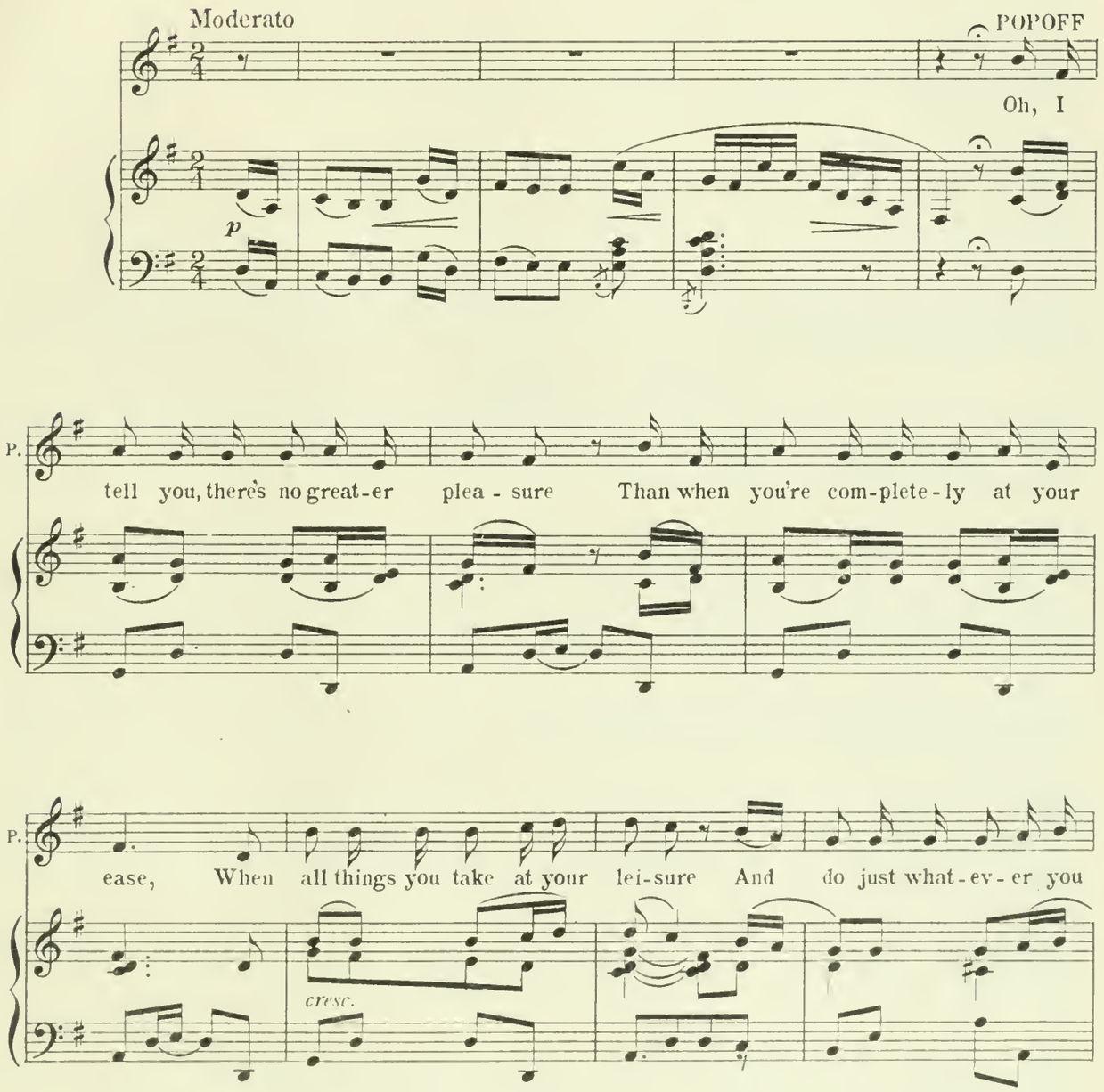
Quickly

№ 10

The Tale of a Coat

Sextett

(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)



NADINA
N. Oh, I tell you, there's no great - er plea - sure Than when
MASCHA
Ma. Oh, I tell you, there's no great - er plea - sure Than when
AURELIA
A. Oh, I tell you, there's no great - er plea - sure Than when
ALEXIUS
Al. Oh, I tell you, there's no great - er plea - sure Than when
BUMERLI
B. Oh, I tell you, there's no great - er plea - sure Than when
P. please.
cresc.

N. you're com-plete-ly at your ease.
Ma. you're com-plete-ly at your ease.
A. you're com-plete-ly at your ease.
Al. you're com-plete-ly at your ease.
B. you're com-plete-ly at your ease.
P. When all things you take at your

NADINA

N. If in his pocket he should

MASCHA

Ma. If in his pocket he should

AURELIA

A. If in his pocket he should

P. lei - sure And do just what ev - er you please.

Animato

N. feel My doom at once he'd quick - ly seal. My pic - ture's there! In-

Ma. feel My doom at once he'd quick - ly seal. I'm in dis-tress! In-

A. feel My doom at once he'd quick - ly seal. In-

BUMERLI

B. In-

Animato

cresc. *f*

N. deed this is a pret - ty mess! My pic - tures there, Oh, what a mess, Oh,

Ma. deed this is a pret - ty mess! My pic - tures there, Oh, what a mess, Oh,

A. deed this is a pret - ty mess! Oh,

B. deed this is a pret - ty mess! Oh,

P. POPOFF Oh,

poco rit. Tempo I

N. most un - luck - y coat!

Ma. most un - luck - y coat!

A. most un - luck - y coat!

B. most un - luck - y coat!

P. com - fort - a - ble coat, most com - fort - a - ble coat! Oh, I

Tempo I

p

P. tell you, there's no greater pleasure Than when you're complete - ly at your ease, When

P. all things you take at your lei - sure And do just what - ev - er you

cresc.

NADINA
N. Oh, I tell you, there's no great - er plea - sure Than when

MASCHA
Ma. Oh, I tell you, there's no great - er plea - sure Than when

AURELIA
A. Oh, I tell you, there's no great - er plea - sure Than when

ALEXIUS
Al. Oh, I tell you, there's no great - er plea - sure Than when

BUMERLI
B. Oh, I tell you, there's no great - er plea - sure Than when

P. please.

cresc.

N. you're complete-ly at your ease.

Ma. you're complete-ly at your ease.

A. you're complete-ly at your ease.

Al. you're complete-ly at your ease.

B. you're complete-ly at your ease.

P. When all things you take at your lei-sure And

Meno mosso

P. do just what-ev-er you please. Pipes of peace now we will be smok-ing, Let's for-

P. get all else in jok-ing; Pipes of peace now we will be smok-ing, Let's for-

N. If in his pocket he should feel ___ Our doom at

Ma. If in his pocket he should feel ___ Our doom at

A. If in his pocket he should feel ___ Our doom at

P. get all else in jok - ing.

Animato

N. once he'd quick - ly seal. ___ My pic - ture's there! In -

Ma. once he'd quick - ly seal. ___ I'm in dis - tress! In -

A. once he'd quick - ly seal. ___ In -

BUMERLI

B. In -

Animato

cresc. *f*

N. deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

Ma. deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

A. deed this is a pret - ty mess! Oh,

B. deed this is a pret - ty mess! Oh,

P. Oh,

rit. Slower

N. most un - luck - y coat!

Ma. most un - luck - y coat!

A. most un - luck - y coat!

B. most un - luck - y coat!

P. most un - luck - y coat!

Slower

rit. *p*

Allegretto

POPOFF

Allegro

P. All would be right If I now had a light. A - ha!

cresc.

BUMERLI

B. Hold! You need a

P. What's wrong, What is it that you fear?

POPOFF

B. P. match, sir, It is here! Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,

cresc.

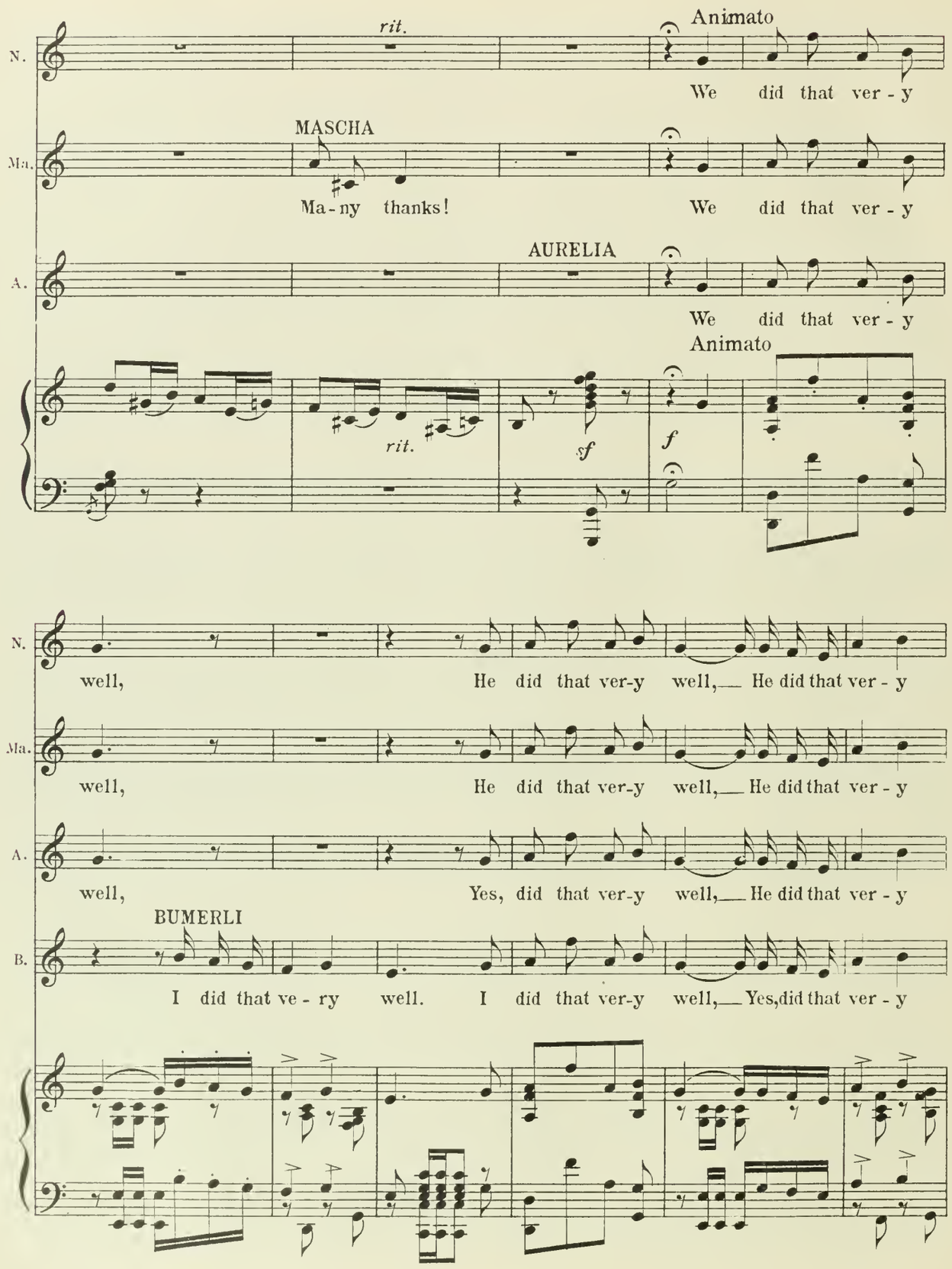
NADINA

N. Ma-ny thanks!

AURELIA

P. ma - ny thanks! Ma-ny thanks!

f


rit.
Animato
N.
We did that ver - y
MASCHA
Ma.
Ma - ny thanks!
We did that ver - y
AURELIA
A.
We did that ver - y
Animato
rit.
sf
f
N.
well, He did that ver-y well,— He did that ver - y
Ma.
well, He did that ver-y well,— He did that ver - y
A.
well, Yes, did that ver-y well,— He did that ver - y
BUMERLI
B.
I did that ve - ry well. I did that ver-y well,— Yes, did that ver - y

N. well. Here's to your ver-y good health.

Ma. well. Here's to your ver-y good health.

A. well. Here's to your ver-y good health.

Al. well. Here's to your ver-y good health.

B. Here's to your ver-y good health.

P. POPOFF (sneezing)

sf *p*

P. If I catch cold there's no re-lief. where is, where is my

cresc.

B. BUMERLY Hold!

P. hand-ker-chief?

mf

B. You need a hand-ker - chief? 'tis here.

P. A - gain, what is it now you fear?

cresc.

B. Pray you take mine, Oh do, oh do!

P. I had my own, Ker - chew! Ker- chew!

NADINA

N. Many thanks!

MASCHA

Ma. Many thanks!

AURELIA

A. Many thanks!

P. Many thanks!

Animato

N. He did that ver - y well,

Ma. He did that ver - y well,

A. He did that ver - y well,

BUMERLI

B. I did that ver - y

Animato

sf *f*

N. He did that ver - y well, He did that ver - y well.

Ma. He did that ver - y well, He did that ver - y well.

A. He did that ver - y well, He did that ver - y well.

B. well, I did that ver - y well, I did that ver - y well.

sf

Andante, *ad lib.*

N. NADINA

A-lex-ius!

Ma. MASCHA

Oh, tim-id, mod-est maid!

A. ALEXIUS

Na-di-na!

Andante, *ad lib.*

mf *sf* *p*

Ma.

I think they're both a-fraid.

A. AURELIA

Kas-i-mir!

P. POPOFF

Aurelia!

sf *p*

A. ALEXIUS

Na-di- -na!

Allegretto

ALEXIUS

It did not take me long, dear, To know that some-thing's wrong, dear, Pray

mf

NADINA

It's no con - cern of mine.

POPOFF

tell me, don't de - cline. Nor did it take me

cresc.

long, dear, To guess that some-thing's wrong, dear, Pray tell me, don't de -

cresc.

AURELIA

It's no con-cern of mine.

ALEXIUS

'Tis some-thing very wrong, I

cline. Yes, some-thing very wrong,

dim.

Al. will find out ere long, It may call for our ven - geance

P. I will find out ere long,

cresc.

Al. dire, This does me much up-set,

P. Yes, may call for our vengeance dire, I'll

Al. Yes, make them all re-gret, Take

P. make them all re-gret, This does me much up-set,

Al. care, Be - ware, don't play with fire.

P. Take care, Be - ware, don't play with fire.

f *p*

(to Mascha)

Al. Pray have no fear, Come tell me, dear, what is wrong

P.

cresc.

MASCHA

Ma. I noth-ing know.

Al. here? That is not so.

Al. You lie! You lie! It

f *mf*

Al. did not take me long, dear, To know that some-thing's wrong, dear, Pray

MASCHA

Ma. It's no con - cern of mine.

Al. tell me, don't de - cline. There's

cresc. *dim.* *p*

Al. some-thing ver-y wrong, Yes, ver - y wrong, I will find out ere long, Find

POPOFF

P. Yes, some-thing ver-y wrong, I

MASCHA

Ma. Am I a

Al. out ere long.

BUMERLI (to Mascha)

B. Mas - cha, don't tell tales out of school.

P. will find out ere long.

cresc.

Ma. fool?

Al. 'Tis some-thing very wrong, Yes, some-thing very wrong, I

B. Be not their tool.

P. Yes, some-thing very wrong,

Al. will find out ere long, I will find out ere long, Be - ware, Be - -

P. I will find out ere long, Be - ware, Be - -

f

AURELIA

Allegretto

A. Kind - ly tell me what is the

Al. ware, you play with fire.

B. You play with fire, with fire.

P. ware, you play with fire.

Allegretto

p

A. matter, Would you have our dear friends all chatter? Why should they

P. Why should they chatter?

A. chat-ter? To the wedding they're in - vi - ted.

P. To all our friends I shall be most de -

BUMERLI

B. What, in that coat? 'Twould nev-er do!

P. lighted. There's some-thing wrong that must be righted;

cresc.

NADINA *accel*

N. No, no, no, no, no, no, To wear that

MASCHA *accel*

Ma. No, no, no, no, no, no, To wear that

AURELIA *accel*

A. No, no, no, no, no, no, To wear that

BUMERLI

B. To wear that

P. What if my wife should prove un - true?

8 *f*

N. coat would nev-er do!

Ma. coat would nev-er do!

A. coat would nev-er do!

B. coat would nev-er do!

P. Yes, yes, yes, yes, yes, yes! Oh, if my

8

N. It will not do, It

Ma. It will not do, It

P. wife should prove un - true. It will not do, It

Piu animato

f

N. will not do.

Ma. will not do.

P. will not do. Oh if my wife should prove un - true.

piu f

poco a poco accel.

8

ff

NADINA — Allegro

MASCHA — Once more care-free, Now we can hap-py,

AURELIA — My hon-or's saved. Now we can hap-py,

Now we can hap-py,

Allegro

molto rit.

hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,

hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,

hap-py be, Let us now laugh-ing,

molto rit.

Vivace

hap-py be. We did that ver-y well, We did that ver-y

hap-py be. We did that ver-y well, We did that ver-y

hap-py be. We did that ver-y well, We did that ver-y

BUMERLI — What do they think of that? I think they smell a

ALEXIUS — What do you think of that? I think I smell a

POPOFF — What do you think of that? I think I smell a

Vivace

N. well, Yes, did that ver - y well, We did that well, We did that

Ma. well, Yes, did that ver - y well, We did that well, We did that

A. well, Yes, did that ver - y well, We did that well, We did that

B. rat, A ro - dent large at that, I think they smell, Yes, smell a

Al. rat, A ro - dent large at that, I think I smell, Yes, smell a

P. rat, A ro - dent large at that, I think I smell, Yes, smell a

sf

N. ver - y well.

Ma. ver - y well.

A. ver - y well.

B. great big rat.

Al. great big rat.

P. great big rat.

ff

№ 11

"That would be lovely"

Duet
Nadina and Bumerli

Allegretto.

BUMERLI.

I nev-er loved be-foredear; That's why I am so

Allegretto.

p

NADINA.

If you could make that clear, dear, Then would my heart be glad.

sad. But

Yes, I must wed an-

you must wed an-oth-er, And I must sigh a-lone, —

col canto

f cresc.

cresc.

poco rit.

oth-er,' Leave you to grieve and moan.

a tempo

But if you were my wife, you would most

poco rit.

p

a tempo

Be hap-py all my life, it you were

hap-py be, yes ver-y hap-py be.

rit.

wed to me?

rit.

Of that there is no doubt, I know what I'm a-bout. Each

rit.

cresc.

p

That would by lovely. 7

a tempo

morn-ing you should have a kiss, at mid-day two, may-be, Then

a tempo

at night, If you were po-lite, per-haps I'd give you three. Each

accel.

cresc.

accel.

morn-ing you should have a kiss, at mid-day two, may-be, And

mf

cresc.

a tempo NADINA.

That would most

rit.

if at night, you were po-lite, per-haps I'd give you three.

rit.

a tempo

love- -ly be! That would most

That would most love - ly be!

love- -ly be, That would most love - ly be.

Yes, love - ly be, That would most love - ly be.

rit.

a tempo

The maid-en said "I'm sor- ry, A he - ro I must

p a tempo

wed." The

Her lov - er said "Don't wor - ry: Be glad you are not dead."

time is draw-ing near-er, The bells full soon will sing; — To me you're grow-ing

cresc. *cresc.*

poco rit.

dear-er, The bells will sor - row bring.

a tempo

Then let him go, take me, You'll hap-py

poco rit. *p* *a tempo*

May-be and so would you:

be with me! He will leave you, that's true! Be-tray you,

rit. a tempo

There's plen-ty ev'-ry day, So lis-ten now, I pray. Each

run a-way?

cresc. p a tempo rit.

morn-ing I can win a man, at mid-day two, may be, Then

rit. accel.

at night, If I feel all right, For ev'-ry fin-ger three. Each

rit. accel.

morn-ing I can win a man, or an-y time I try. And

f cresc.

rit. *a tempo*

so fare-well, my dear - est friend, A - dieu, al - so good - bye! ___

BUMERLI.

A - dieu, al -

a tempo *rit.* *p*

Poco meno.

A-dieu, al - so good - bye! ___ A - dieu, al -

so _____ good - bye! ___

Poco meno.

rit.

so _____ good - bye! ___ A - dieu, al - so good - bye.

A - dieu, good - bye! ___ A - dieu, al - so good - bye.

rit.

That would by lovely. 7

№ 12

Finale Act II

(Nadina, Mascha, Aurelia, Bumerli, Alexius, Popoff, Massakroff, and Chorus)

Allegro moderato.

p *cresc.* *più cresc.*

f *ff*

CHORUS.

SOPR. Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin;

ALTO. Peo - ple! En - ter in! Soon the feast - ing will be - gin;

TENOR. Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin;

BASS. Peo - ple! En - ter in! Soon the feast - ing will be - gin;

f

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

mf

cresc.

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

f

rit. dim.

Poco Allegretto.

AURELIA

Sopr. Tacet.

My moth - er's heart it jumps! it thumps! it bumps!

POPOFF

ff

My

Poco Allegretto.

p

Au.

My

P

fa - ther's heart is light and gay, My fa - ther's heart cries out Hoo - ray! My

Au.

moth - er's heart it jumps! it thumps! it bumps! It's

P

fa - ther's heart it jumps! it thumps! it bumps! It's

rit.

a tempo.

Au.

beat - ing fast; It's beat - ing slow! But why it__ does I'd like to know.

P

beat - ing fast; It's beat - ing slow! But why it__ does I'd like to know.

cresc. rit.

a tempo.

accel.

f

Tempo I.

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Tempo I.

f

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

dim.

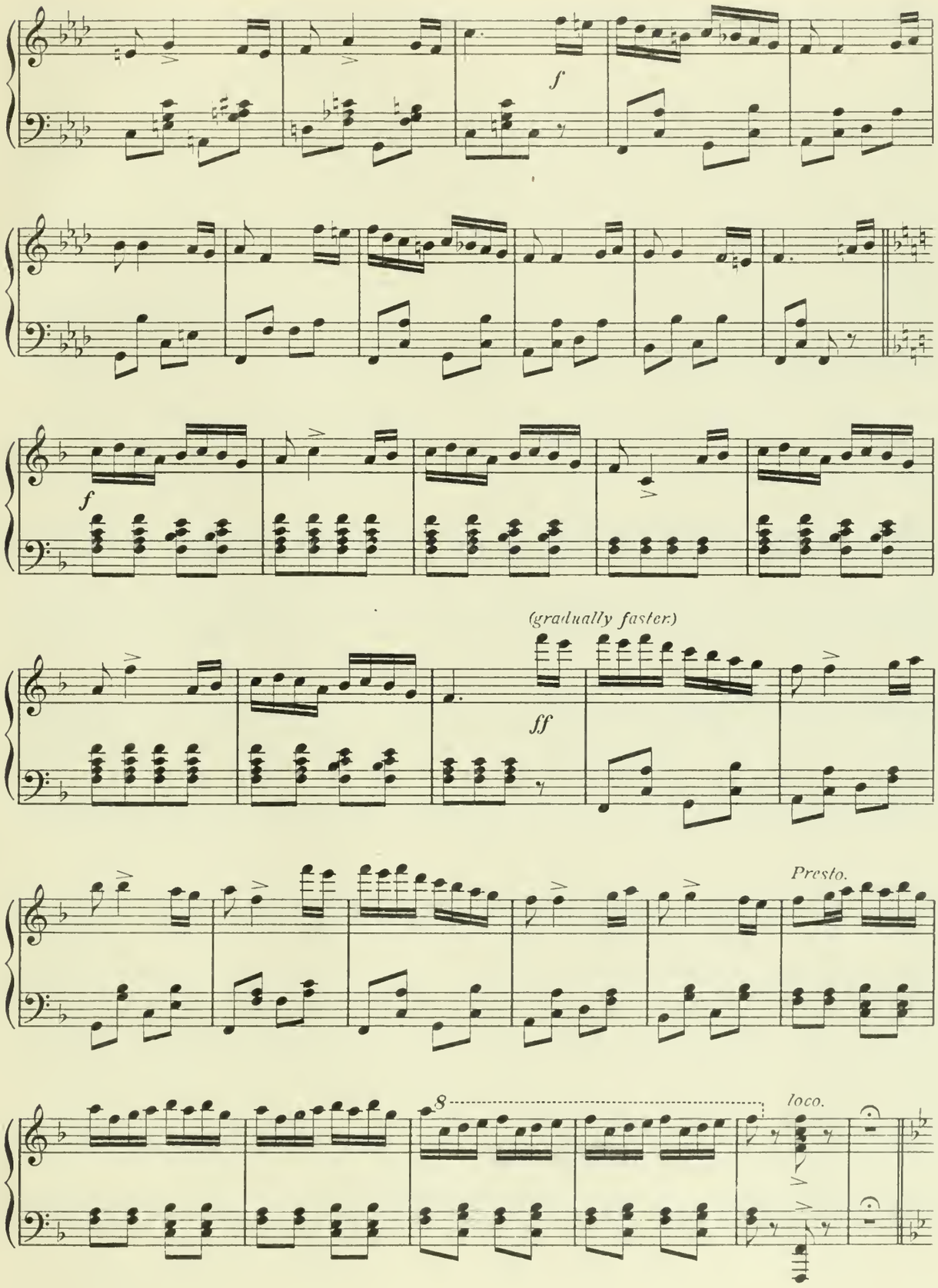
DANCE
Piu moderato

fp *mp* *espr.*

espr.

Vivo *(gradually faster.)*

p *mf*


f
f
(gradually faster.)
ff
Presto.
8
loco.

CHORUS

The church bells are ring - ing, of

The church bells are ring - ing, of

The church bells of

Molto moderato

(Church Bells)

mf

love they are sing - ing Hail to the bride! The fond hap - py

love they are sing - ing Hail to the bride! The fond hap - py

love sing, Oh, Hail, bride! The fond

groom! They cry nev - er fal - ter, Oh, Come to the al tar, Come

groom! They cry nev - er fal - ter, Oh, Come to the al - tar, Come

groom! They cry, fal - ter, Oh, Come al - tar, Come

side by side, Oh, Come to your doom!

side by side, Oh, Come to your doom!

side, Oh, Come doom!

p

ALEXIUS

I

POPOFF

For the church are you both pre - pared?

NADINA

I am pre - pared!

Al. am pre - pared!

r.h.

poco cresc.

BUMERLI (to Nadina)

You will re - gret!

NADINA

I'll not re - gret!

POPOFF (to Alex.)

If you'd be

mf

P

hap - py, nev - er de-ceive, (to Nadina) In one an - oth - er al - ways be-

P

lieve.

espr.

molto.

CHORUS

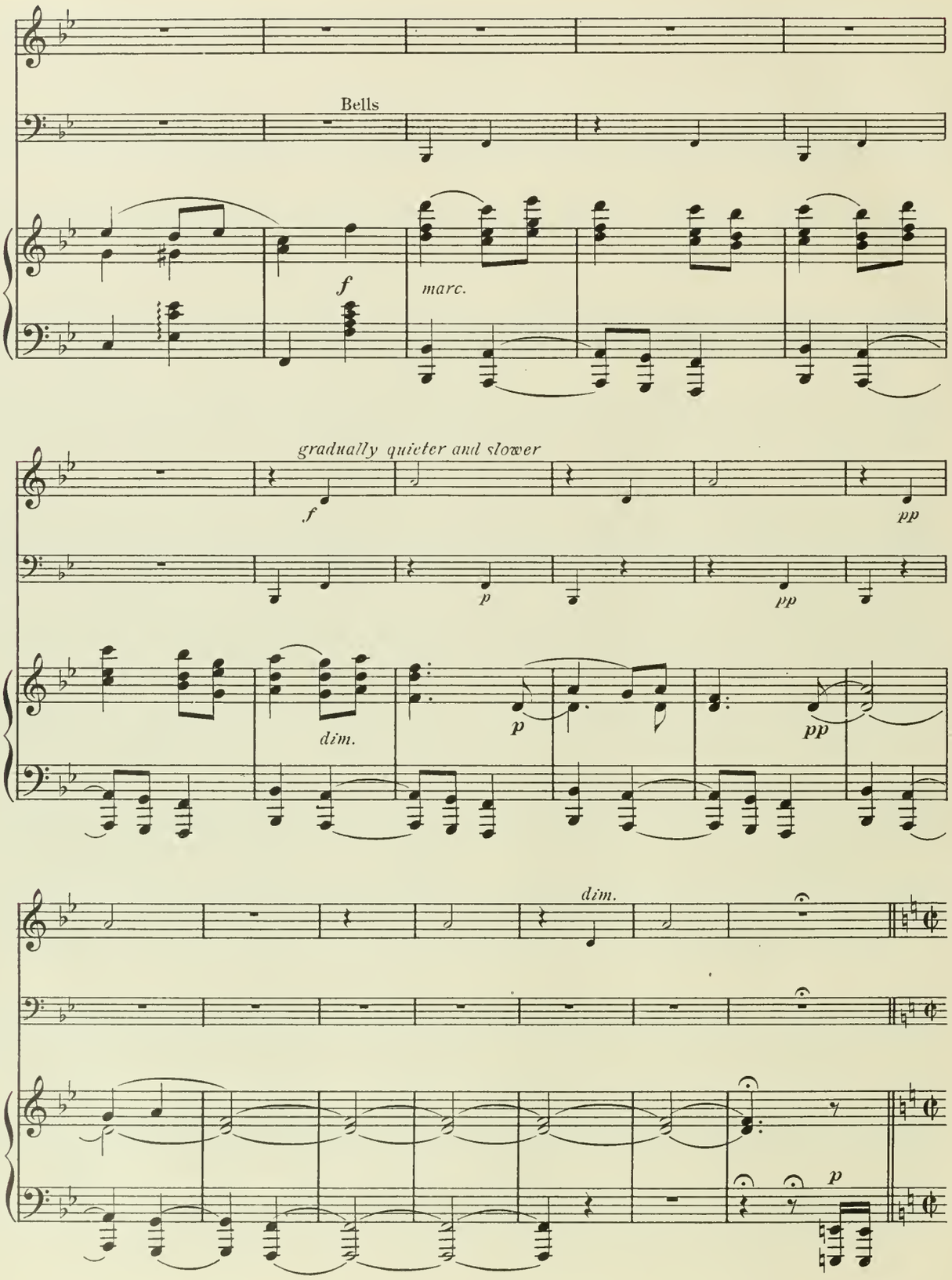
SOPR.
ALTO. The church bells are ring - ing, Of love they are
TEN. The church bells are ring - ing, Of love they are
BASS. The church bells Of love

f

sing - ing,— Hail to the bride! The fond hap - py groom!
sing - ing,— Hail to the bride!— The fond hap - py groom!
sing - ing, Hail bride! The fond groom!

p dolce.

DIALOGUE



Finale Act II

Tempo di Marcia

sf *ff*

CHORUS

TENORS

BASSES

Yes, bar- ba-rians, yes, bar - ba - rians When they fight are all Bul -

f *sf*

MASSAKROFF

Proved in

ga - rians, Proved in ma - ny, ma - ny bat - tles, That our cour-age noth-ing rat-tles! Proved in

Ms.

ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles. Most

ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles.

p

Ms.

hon - ored Sirs; re - spect - ed Mis - ses, Mas - sa - kroff wafts you kiss - es.

I must the bride-groom con - grat - u - late. I en - vy him his fate, Ha!

cresc. *sf* *p*

Con - grat - u - late! Con - grat - u - late!

cresc.

Ms.

Con - grat - u - late! Con - grat - u - late!

f

Ms.

Ha!

sf

Allegretto

Ms.

Ei! ei! to me this is most queer, How comes it that this man is here? Your

p

ALEXIUS

What he? He

POPOFF

Who he?

Ms.

bal-con - y he climbed one night and hid him-self far from my sight?

cresc.

MASCHA (to Alex.)

This pho - to-graph she

Al.

there! Ei! ei! To me this is_ most queer!

P

He here? Ei! ei! To me this is_ most queer!

accel e cresc.

gave to him When all the lights were dim.

f

(Alex. reading)

p

cresc.

Allegro impetuoso

AURELIA

Oh, I'm growing weak!

ALEXIUS

Be-trayed! Be-trayed! And I loved her so! Be-

CHORUS

SOPR.

ALTO

Be-trayed! Be-

TEN.

Be-trayed! Be-

BASS

Allegro impetuoso

ff *f*

Al.

trayed! Be-trayed! Ev-'ry-thing I know! Your

POPOFF

What! What know you? Speak!

trayed! Be-trayed!

trayed! Be-trayed!

mf

Al.

coat! The fly - ing foe at night; He who was hid - ing far_ from sight!

CHORUS.

His

His

Al.

Great

P

Great

coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!

coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!

cresc.

f

Al. guns! who would have that be - lieved? To think that we should be de-ceived. De-

P guns! who would have that be - lieved? To think that we should be de-ceived.

più

accel.

Al. ceived! De-ceived! Who would have that be -

P De-ceived! De-ceived! Who would have that be -

f

Slow

BUMERLI

lieved? For-

P lieved?

Slow

f *mf* *ff* *mf*

(gradually to slow Waltz tempo.)

B give, for - give, for - give. Why was I there? I

p

B wished to live. For me were sol - diers run - ning, gun - ning;

B Their kind at - ten - tions I was shun - ning, I climbed up

p cresc.

B there to save my skin; That's why I

B

re - fuge sought with - in. Oh, what a

più cresc.

poco string.

B

sor - ry, sor - ry plight! Your daugh-ter saved my

rall.

B

life that night. She al - so wished to see me

mf *dim.*

rit.

B

live, For - give, for - give, for

Allegro

B

give.

CHORUS.

SOPR.

ALTO. For-give, for-give, for-give, Why was he

TENOR. For-give, for-give, for-give, Why was he

BASS.

Allegro

f

there? He wished to live. For him were sol-diers run-ning,

there? He wished to live. For him were sol-diers run-ning,

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

p cresc.

there — to save his skin, That's why he

there — to save his skin, That's why he

BUMERLI

Oh, what a

ref - uge sought with - in.

ref - uge sought with - in.

più cresc.

B *string.*

sor - ry, sor - ry plight! — Your daugh-ter

string. *più*

B

saved my life that night, She al - so

rit.

mf rit. *dim.*

B

wished to see me live. For - give, for -

rit.

p

ALEXIUS
a tempo

In dreams I once was your

B

give, for - give.

mp *a tempo.*

Al.

he - ro, Long, long a - go;

Al.

But now I am at ze - ro. Yes, that I

Al.

know. You, you, you have dis - mayed me,

string.

mf espr.

Al.

You have de - ceived me, You have be - trayed me, I loved but

p

a tempo

cresc. molto.

NADINA (to Alex.)

You! You! I thought you my he - ro,

Al.

you, You!

ff

p sub.

N

Long, long a - go _____ But now

N

you are at ze - ro! Yes, that is so. _____

cresc.

BUMERLI (to Nad.)

più cresc. e string.

Come, come he would dis - grace you, I love you on - ly,

mf espr.

B

Let me em - brace you, I love but you. _____

a tempo

cresc. molto.

Broadly.

NADINA.

rit.

Where, where, where is my he - ro? Where's

MASCHA.

Come, come, now be my he - ro, My

AURELIA.

Where, where, where is her he - ro, Where's

ALEXIUS.

He, he, now is her he - ro, Her

BUMERLI.

I, I, ——— would be your he - ro, Your

POPOFF.

He, he, ——— now is her he - ro, Her

MASSAKROFF.

He, he, ——— now is her he - ro, Her

CHORUS.

SOPR.

See, see, see her new he - ro, Her

ALTO.

See, see, see her new he - ro, Her

TEN.

See, see, see her new he - ro, Her

BASS.

Broadly.

f

rit.

ff

Animato

N — my i - deal?

M — true i - deal.

Au. — her i - deal.

Al. — new i - deal.

B — true i - deal.

P — new i - deal.

Ms. — new i - deal.

new,— We came here— to a wed - ding feast; This

new,— We came here— to a wed - ding feast; This

new,— We came here— to a wed - ding feast; This

Animato

ff sub. *p*

in - ter - ests us not the least, A mar - riage we would cel - e - brate,

in - ter - ests us not the least, A mar - riage we would cel - e - brate,

in - ter - ests us not the least, A mar - riage we would cel - e - brate,

f

Must we con - dole or grat - u - late?

Must we con - dole or grat - u - late?

Must we con - dole or grat - u - late?

accel. e molto cresc.

NADINA

That quick - ly you shall

ff

N

see.

N

ALEX.

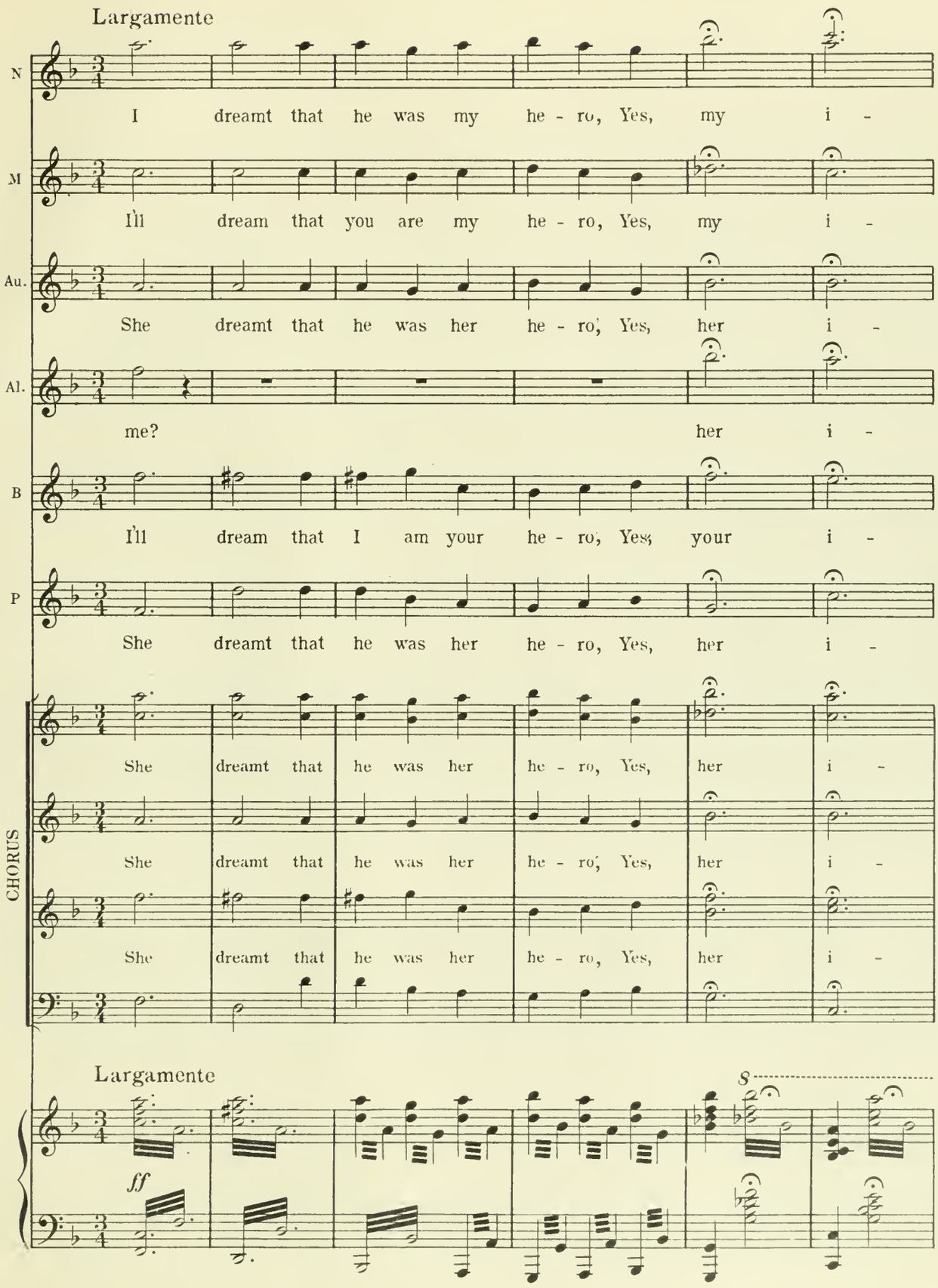
I set you free! You

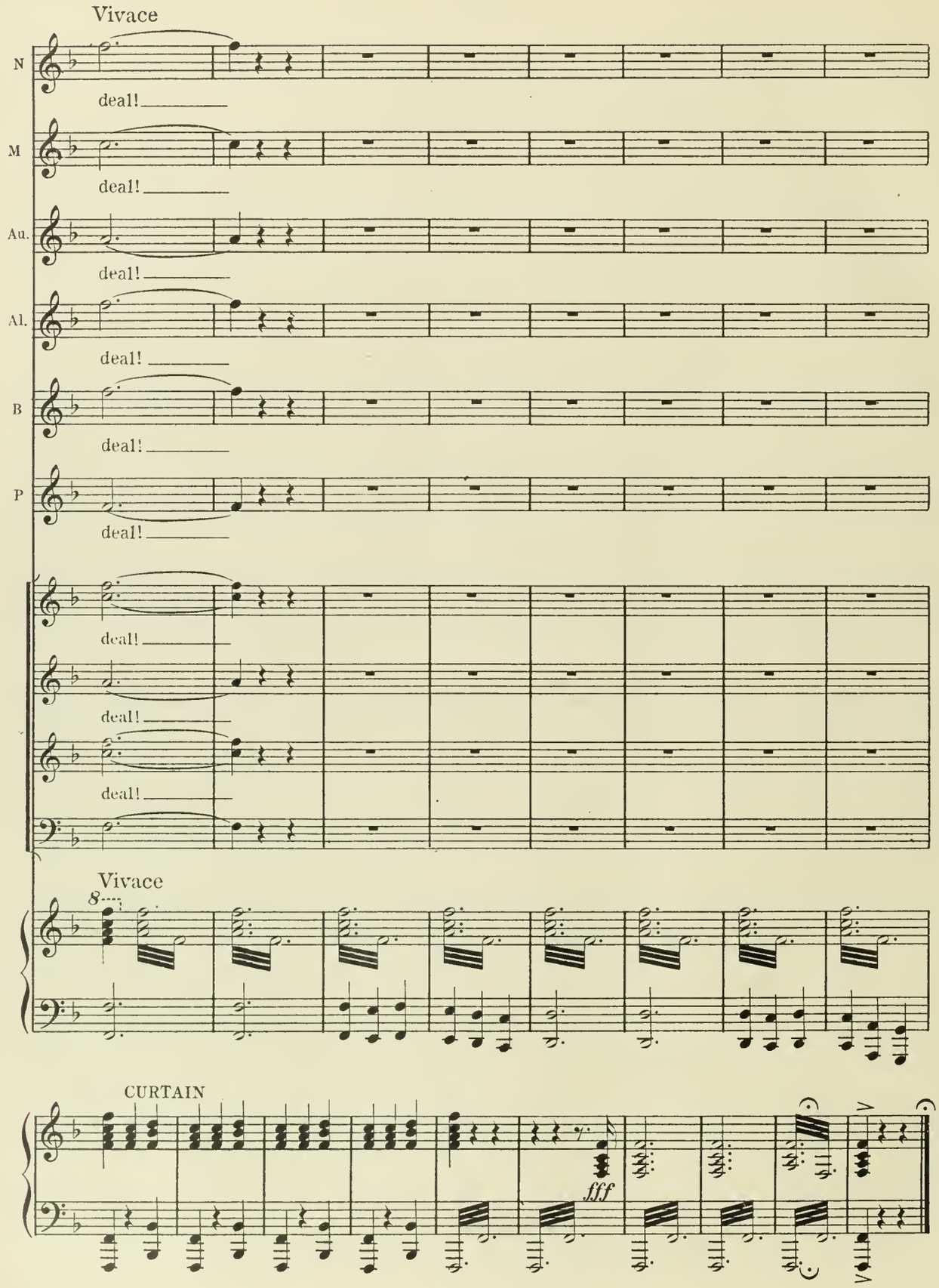
Al.

set me free? End all that

Al.

binds me to you, You to


Largamente
N
I dreamt that he was my he - ro, Yes, my i -
M
I'll dream that you are my he - ro, Yes, my i -
Au.
She dreamt that he was her he - ro, Yes, her i -
Al.
me? her i -
B
I'll dream that I am your he - ro, Yes, your i -
P
She dreamt that he was her he - ro, Yes, her i -
CHORUS
She dreamt that he was her he - ro, Yes, her i -
She dreamt that he was her he - ro, Yes, her i -
She dreamt that he was her he - ro, Yes, her i -
Largamente
ff
8


Vivace
N
deal!
M
deal!
Au.
deal!
Al.
deal!
B
deal!
P
deal!
deal!
deal!
deal!
deal!
Vivace
8
CURTAIN
fff

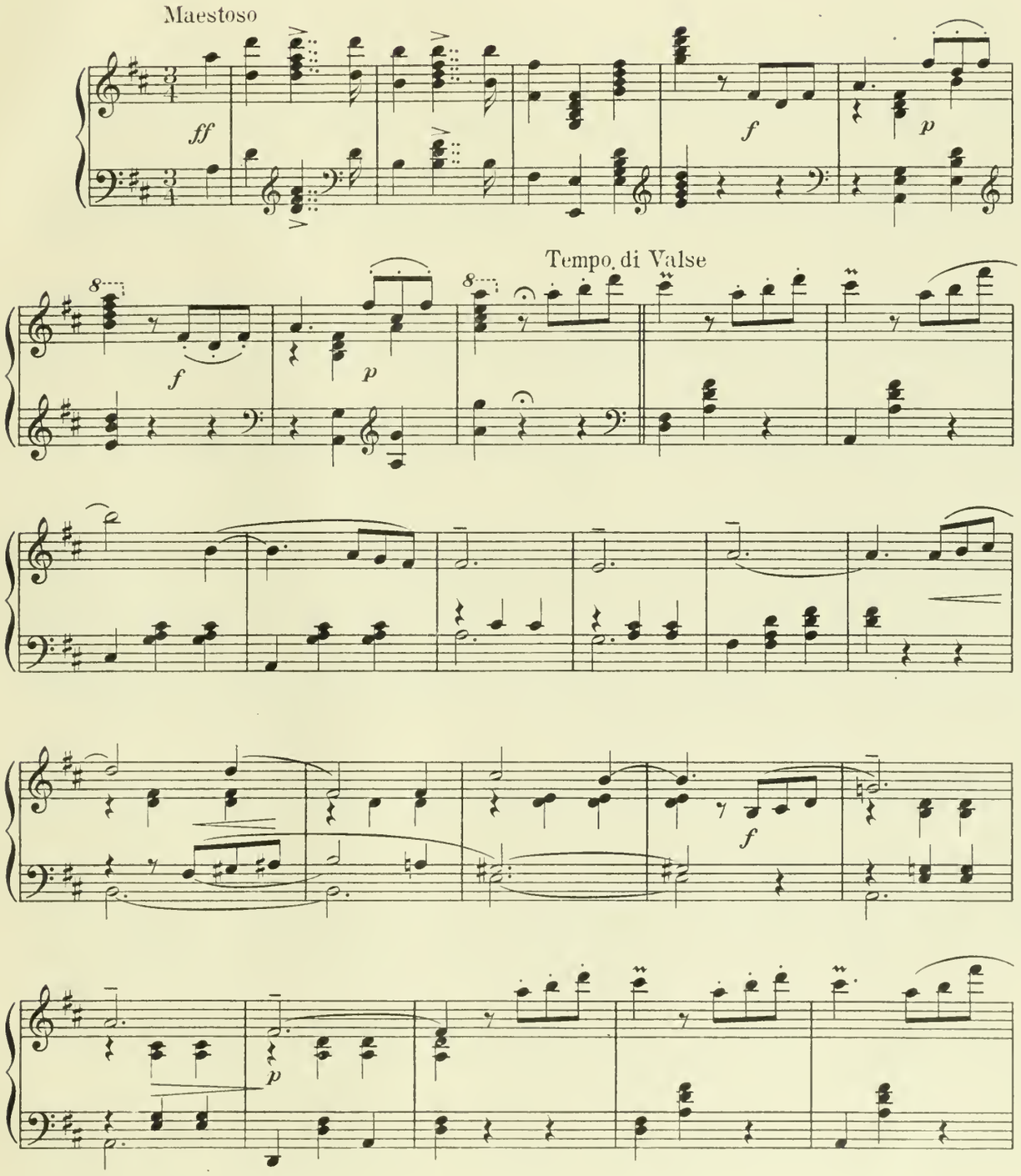
END of ACT II.

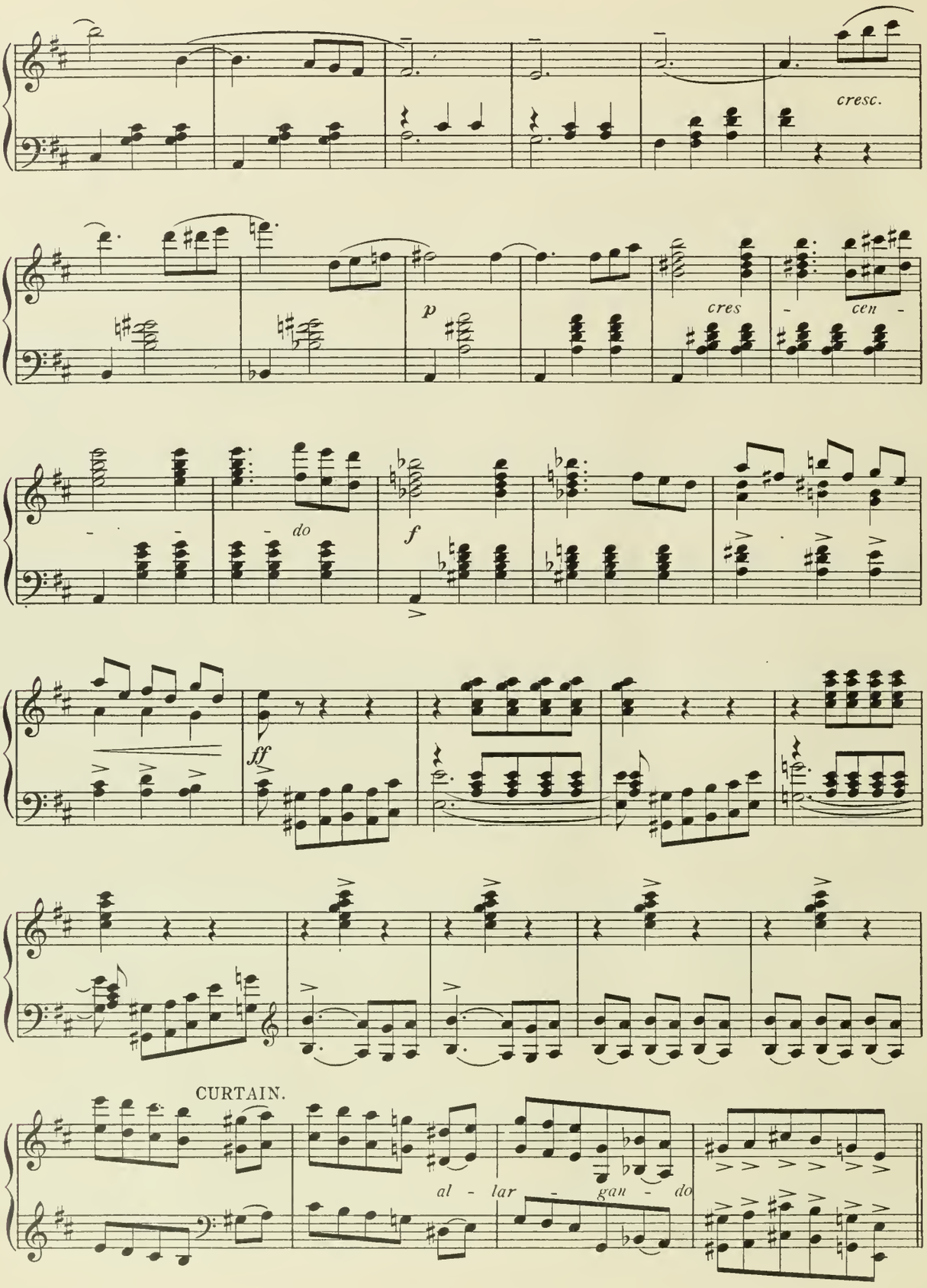
Nº 13

The Chocolate Soldier

ACT III

Entr' acte and Opening Chorus




cresc.
p
cres - cen -
do
f
ff
CURTAIN.
al - lar - gan - do

CHORUS

mf

Sweet - heart! I love you on - ly, My heart is

mf

Sweet - heart! I love you on - ly, My heart is

mf

a tempo

mf

true, Sweet - heart! My life is lone - ly

true, Sweet - heart! My life is lone - ly

When far from you; Sweet - heart!

When far from you; Sweet - heart!

stringendo

mf *espress.*

Nought can ef - face you, My heart is hap - py, Now I em - brace you,

Nought can ef - face you, My heart is hap - py, Now I em - brace you,

p

Thou art di - vine! Sweet - heart! I

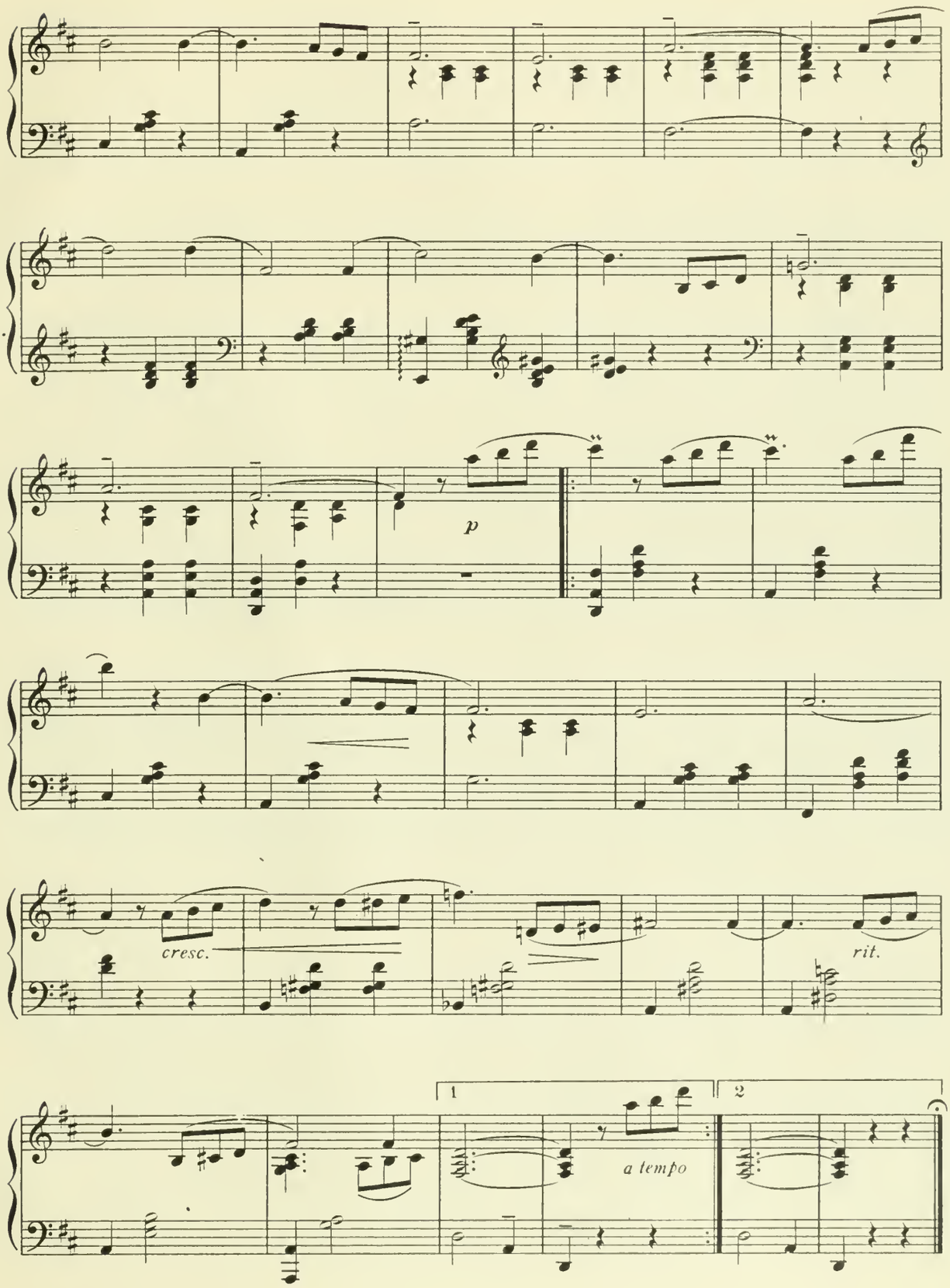
Thou art di - vine! Sweet - heart! I

p *cresc. molto* *f*

love you on - ly, Sweet - heart mine!

love you on - ly, Sweet - heart mine!

rit. *ff* *a tempo*

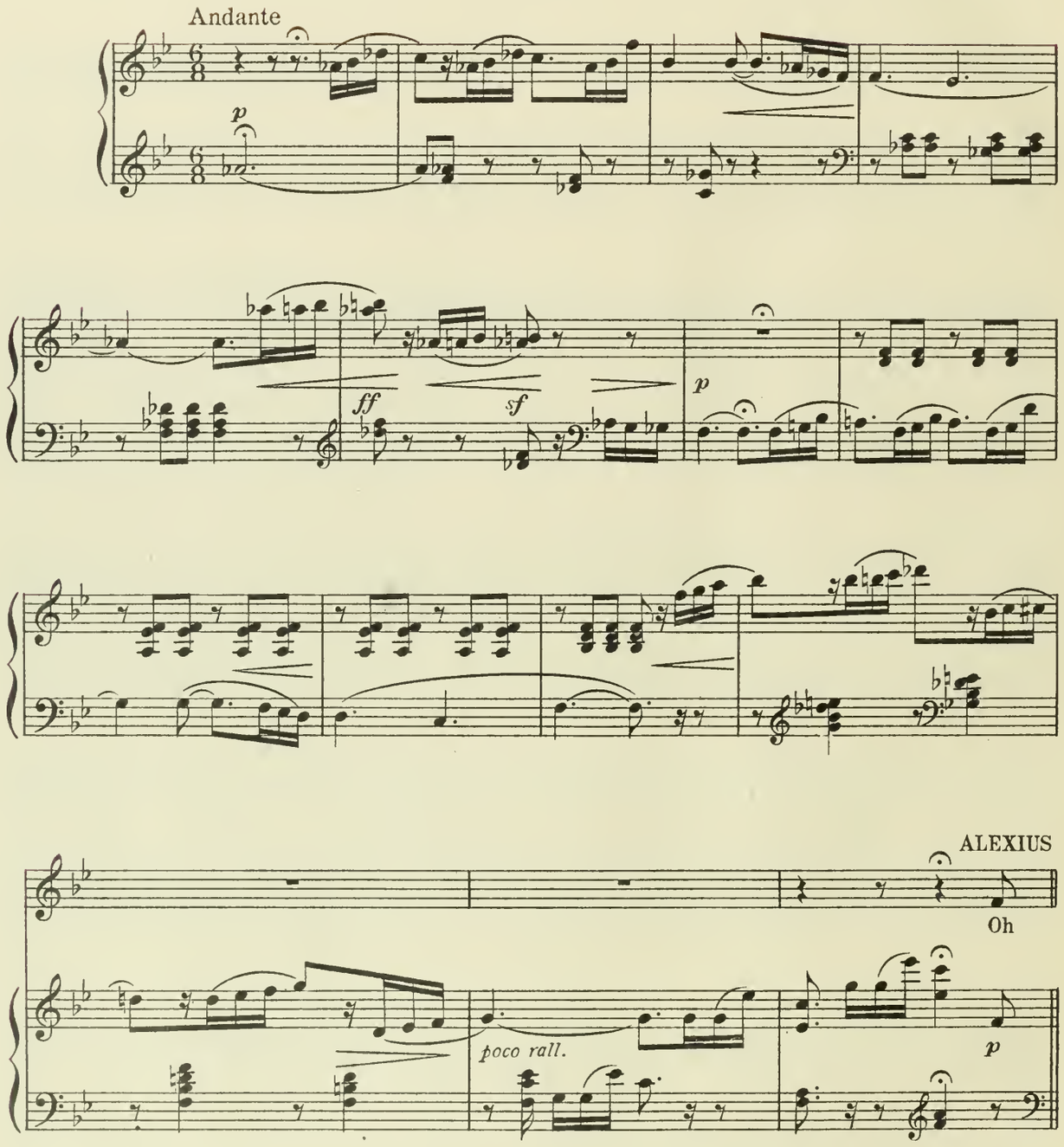

p
cresc.
rit.
1
2
a tempo

№ 14

Falling in Love

Duet

(Alexius, Mascha)



when you smile and feel like cry - ing, And when you cannot tell the rea - son
when at night you should be sleep - ing, You rest - less lie and toss a - bout the

tranquillo

why, You're in love when you smile while you are
bed, You're in love when you watch the shad - ows

pp *p*

MASCHA

cry - ing, Or when you laugh when you would rath - er sigh. I am no
creep - ing, Or when at dawn you rise with ach - ing head.

espress.

schem - er nor a fool - ish dream - er, I am a girl, a girl of common

sense But could I find a true and hon - est lov - er, Oh I would

cresc.

love him with a love in - tense. I

ALEXIUS

dim.

poco rit.

am he, Yes, I am he the lov - er you seek, I.

MASCHA

Oh when you smile and feel like dy - ing, Or when you laugh while you are

p dolce

sigh - ing, And you can give no rea - son why, But still you

ALEXIUS

long to sing and cry. Oh, when the woods to you are

mf più mosso

call - ing, It is a sign that you are fall - ing, falling in

espress

MASCHA

rit.

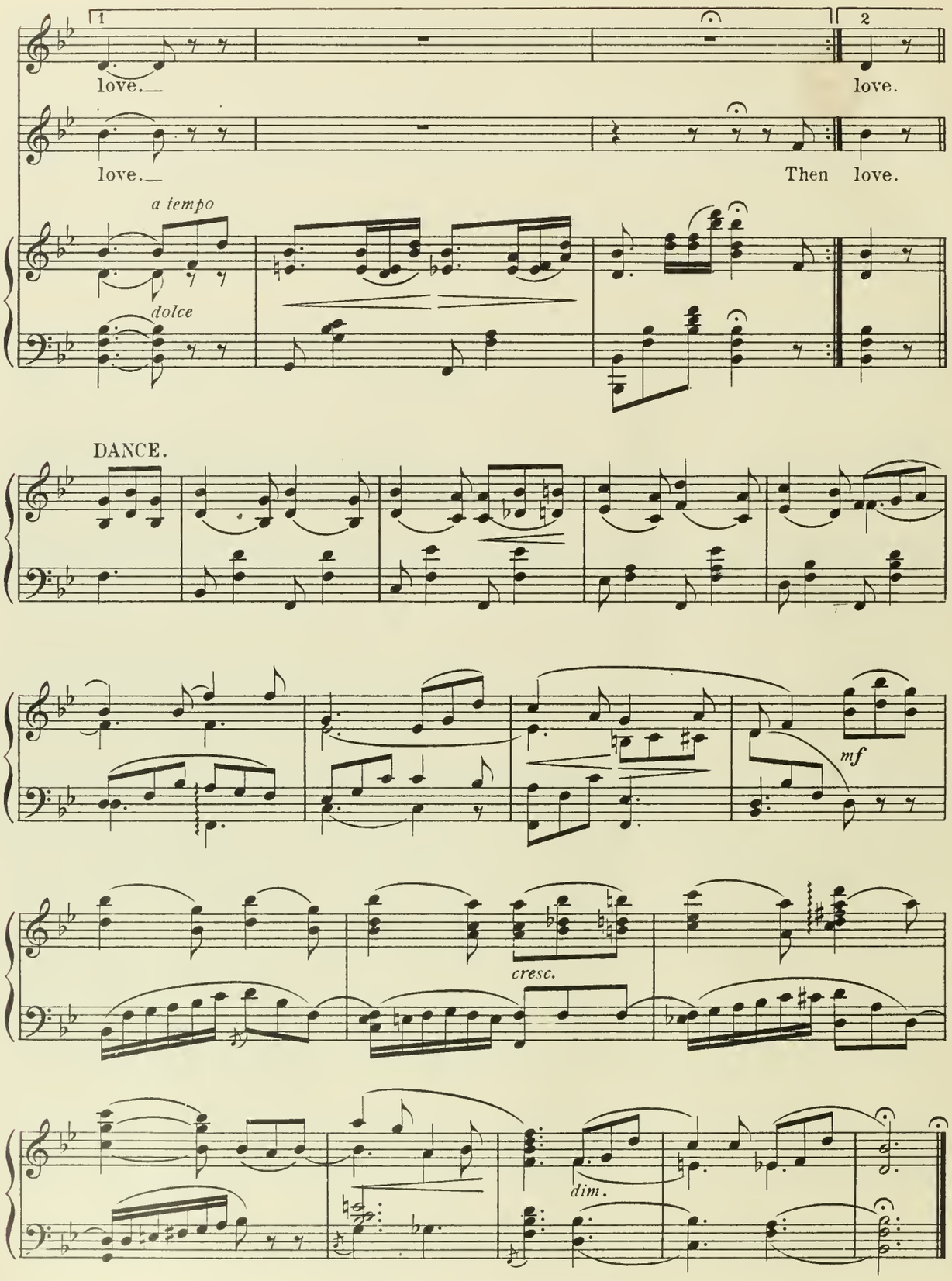
fall - ing, fall - ing deep in

rit.

love, yes, deep in love, fall - ing, fall - ing deep in

rit.

dim.

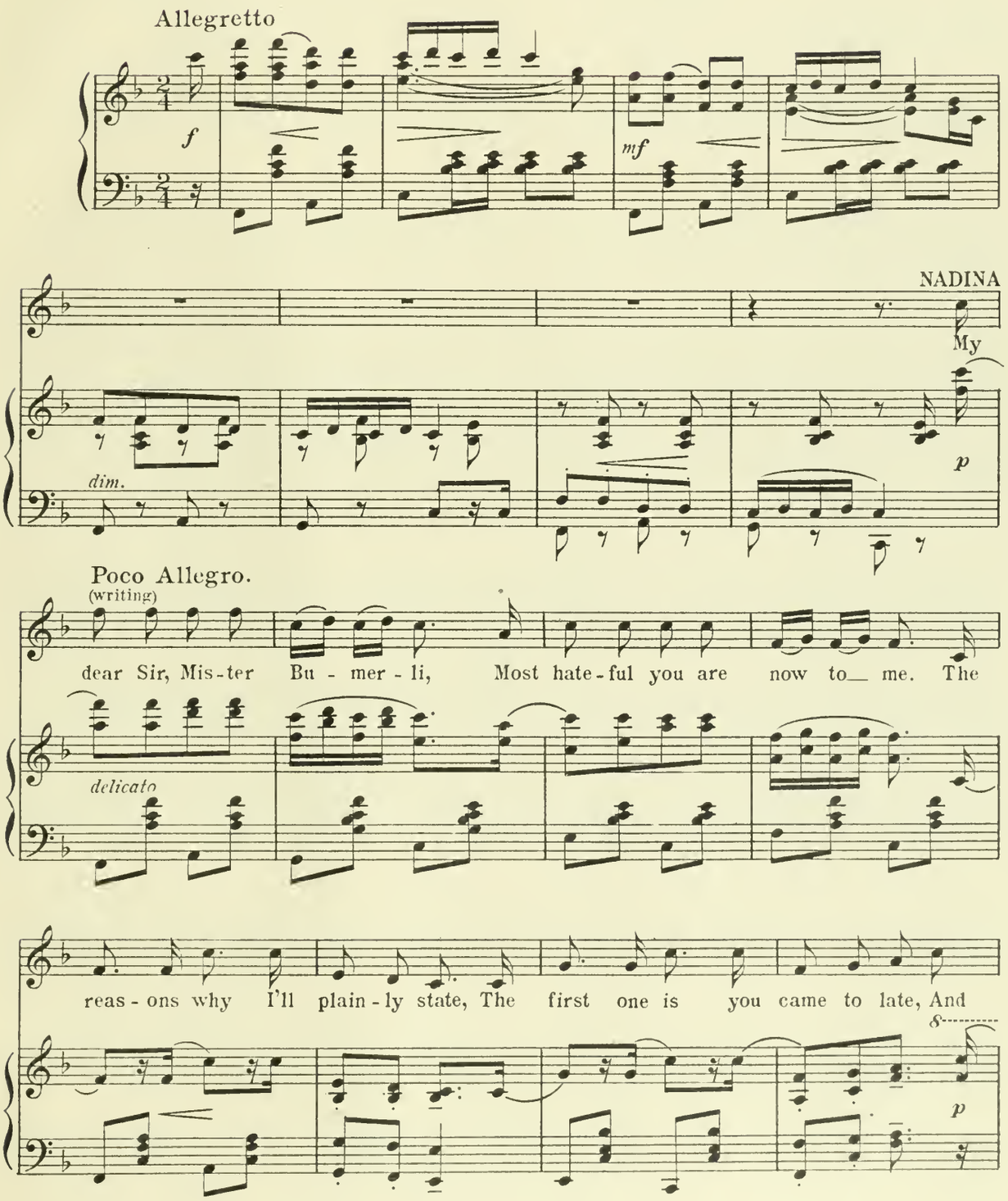

1
2
love.
love.
love.
Then love.
a tempo
dolce
DANCE.
mf
cresc.
dim.

№ 15

The Letter Song

Solo

(Nadina)



sec-ond-ly you're much to smart To please a sim-ple maid-en's heart, And

third-ly you're an aw-ful flirt, Your man-ner is too flip and pert.

cresc.

(Humming)

Mh!_ Mh!_ Mh!_ Mh!_ Mh!_ Mh!_

p *dim.*

No girl would care to

p

meet you twice, And this to you is my ad - vice, If you would cease to

make folks smile, A - dopt a less con - ceit - ed style, And

try to act, that's if — you — can, Less like an ass, more

like a — man. Don't let me see you a - ny - more. No, not

rit.

cresc. rit.

a tempo

a - ny - more, with *scorn* Na - di - na Pop - off,

f

there! Na - di - na Pop - off!

14

piu f

ff

there!

8

faster

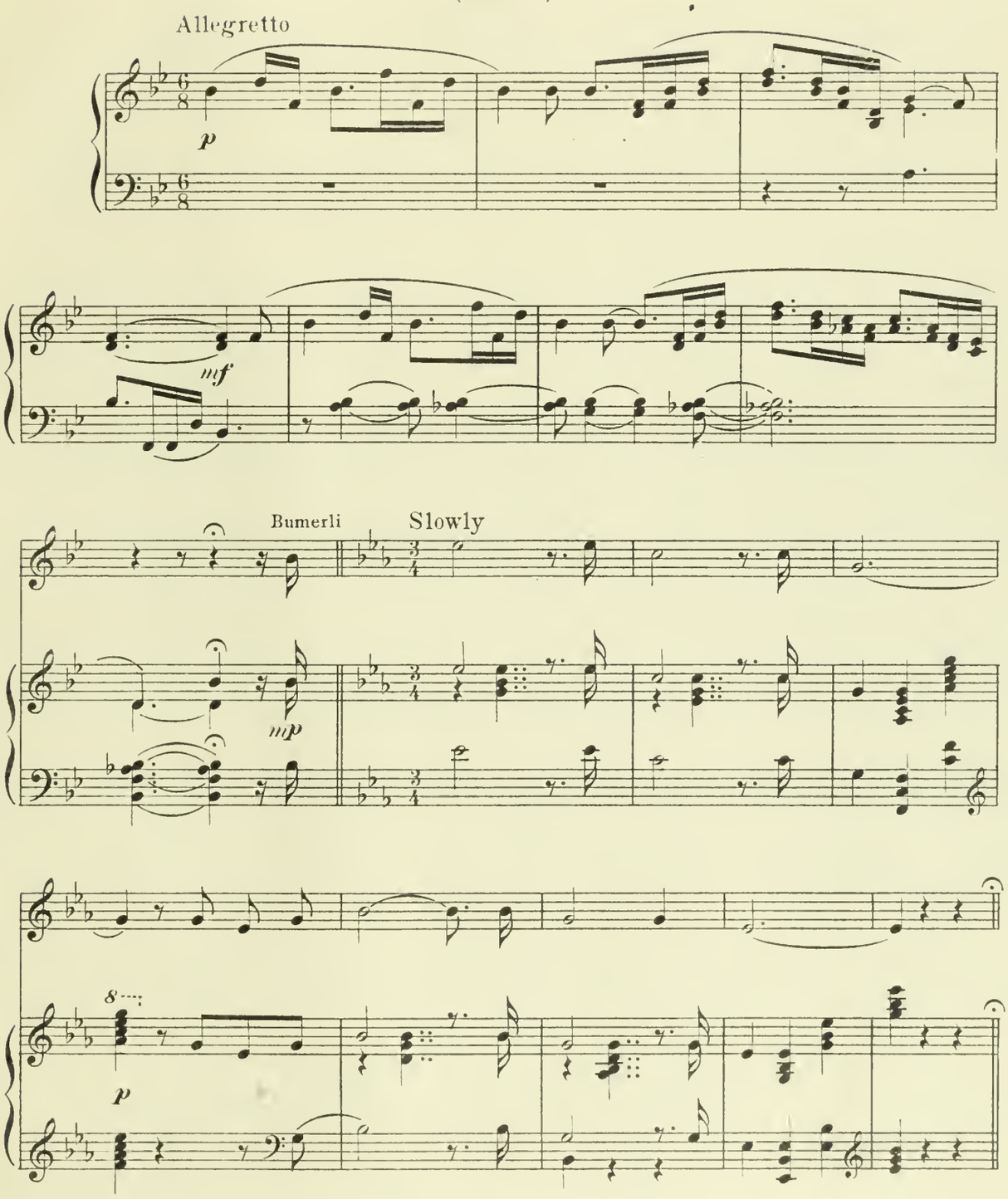
dim

f

№ 16

Scene And Melodrama

(Bumerli)



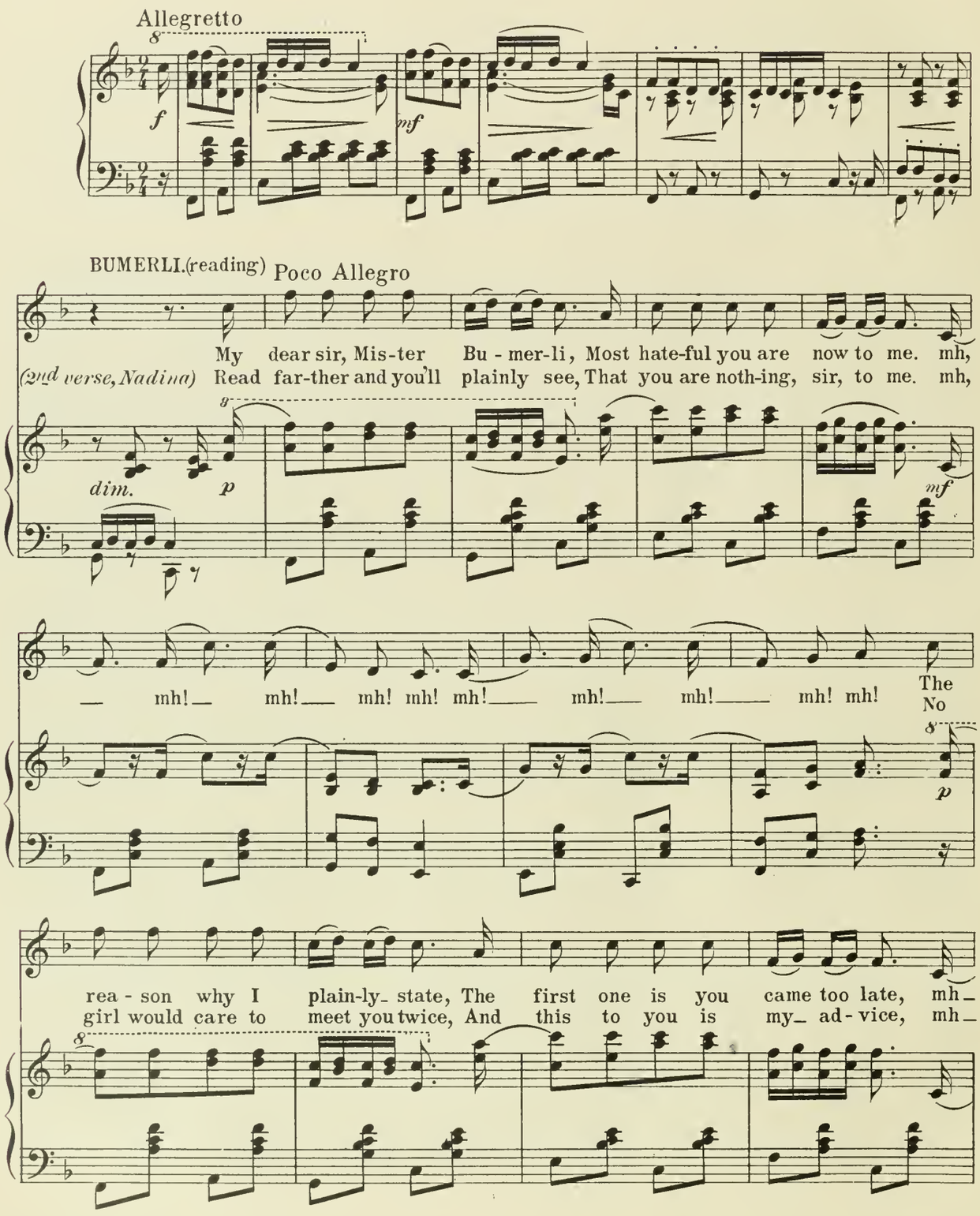
Nº 17

The Chocolate Soldier

The Letter Song

DUET

(Nadina and Bumerli)



— mh — mh — mh! mh, mh — mh — mh — mh, mh, mh, —

cresc.

B. — mh, — mh. — mh, — mh, — mh, — mh, —

Nadina

Bumerli

p

dim.

— mh, — mh! —

B. And sec - ond - ly, you're much too smart to
If you would cease to make folks smile, a -

8

The Letter Song 4 *(Duet)*

please a sim - ple maid-en's heart, mh, mh, mh, mh, mh, mh,
dopt a less con - cei - ted style,

N. And third - ly, you're an
And try to act, that's

B. mh, mh, mh, mh,

N. aw - ful flirt, Your man - ner is too flip and pert.
if you can, Less like an ass, more like a man.

B. (1 & 2) Don't

The Letter Song 4 *(Duet)*

N. (1 & 2) No, not an - y more.

B. let me see you an - y more. With *love,* Na - di - na

f *f*

N. No! with *scorn,* Na - di - na Pop - off!

B. Pop - off! with *love,* Na - di - na Pop - off!

N. 'Tis right there!

faster

B. 'Tis right there!

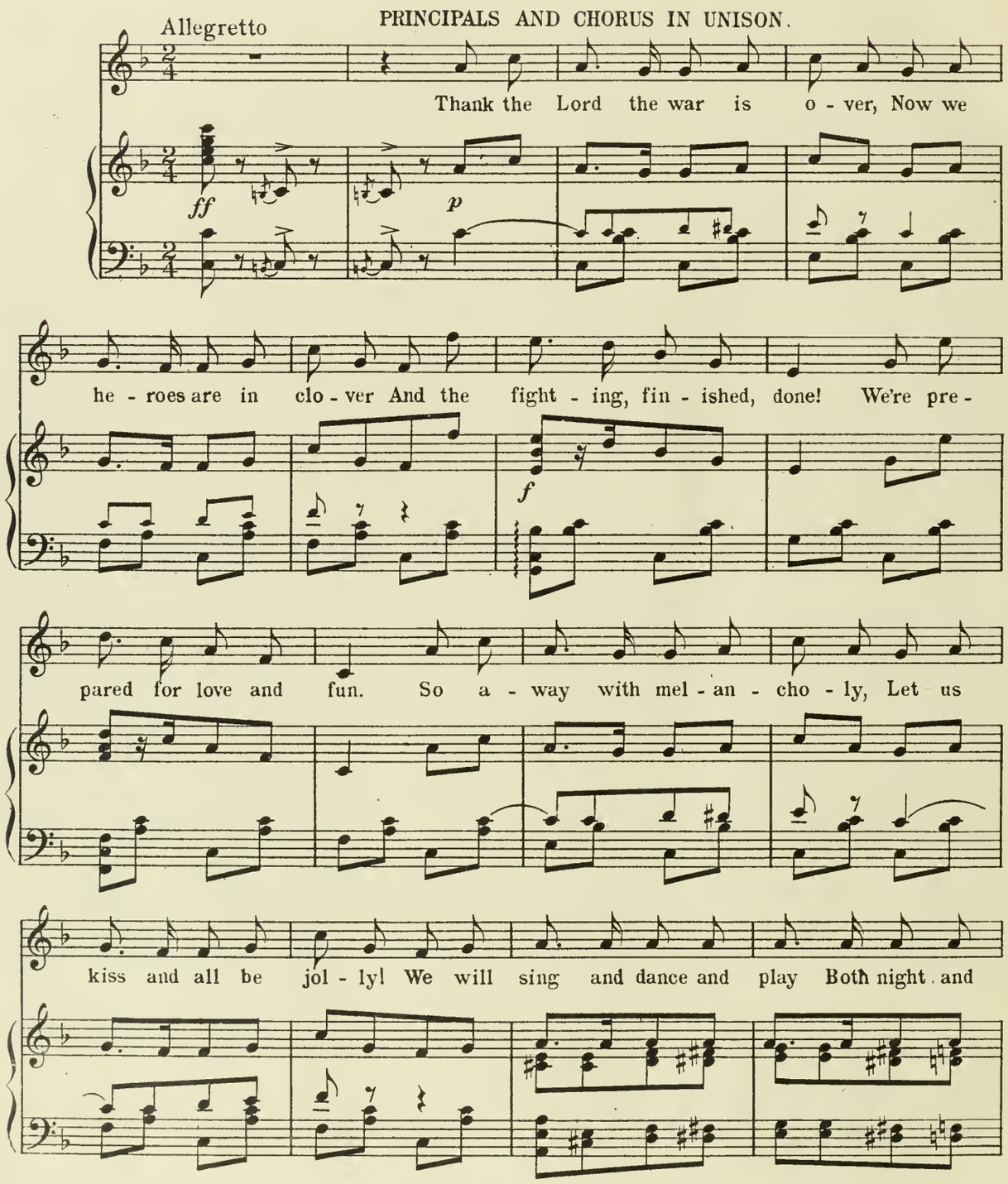
ff *faster* *dim.*

f

The Letter Song 4 *(Duet)*

№ 18 "Thank the Lord the war is over"

Finale III



P.

day.

ALL PRINCIPALS

Allegro

Thank the Lord the war is o - ver, Now these

SOPR.

ALTO.

Thank the Lord the war is o - ver, Now these

TEN.

Thank the Lord the war is o - ver, Now these

BASS.

Allegro

ff

A.P.

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

sf

A.P.

pared for love and fun. So a - way with mel - an - chol - y Let us

pared for love and fun. So a - way with mel - an - chol - y Let us

pared for love and fun. So a - way with mel - an - chol - y Let us

sf

A.P.

accel

kiss and all be jol - ly, We will sing and dance and play both night and

kiss and all be jol - ly, We will sing and dance and play both night and

kiss and all be jol - ly, We will sing and dance and play both night and

accel
piu f

A.P.

day! We'll sing and play with care a - - way, Sing, dance and

day! We'll sing and play with care a - - way, Sing, dance and

day! We'll sing and play with care a - - way, Sing, dance and

A.P.

play, night and day.

play, night and day.

play, night and day.

ff

End of Opera

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3 1197 20533 3476